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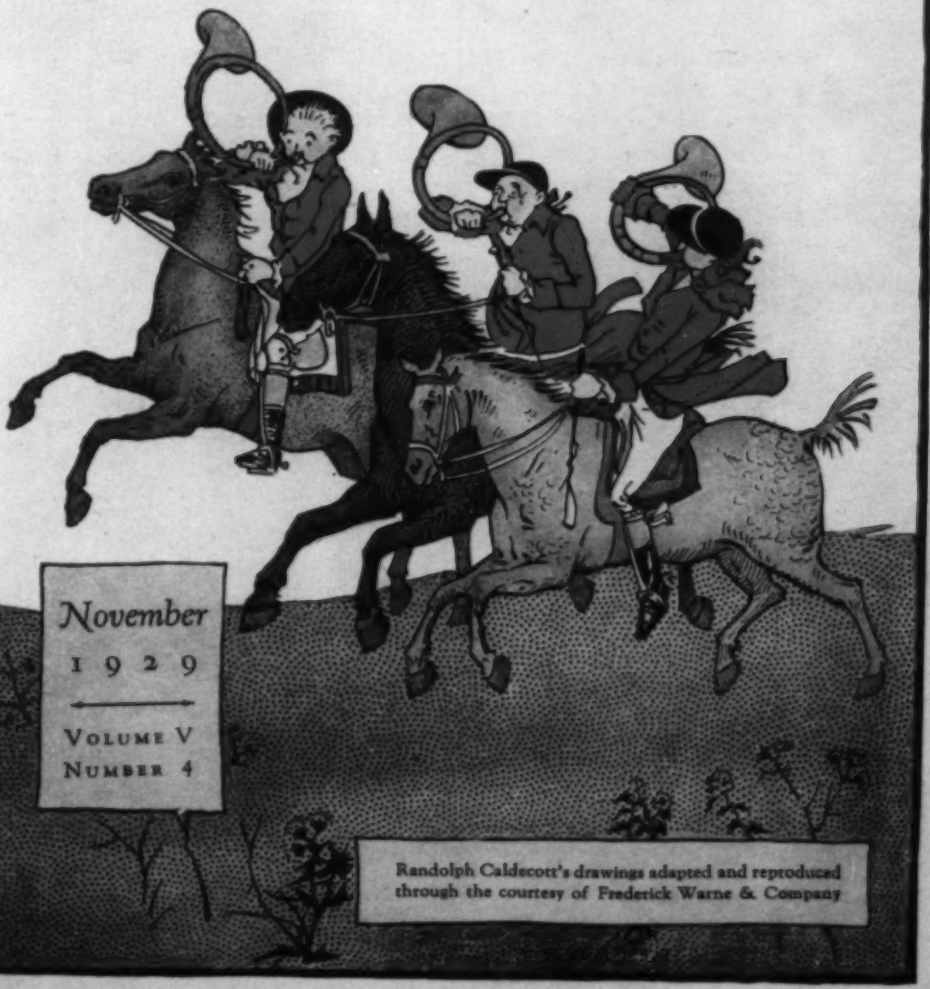

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VOLUME V
NUMBER 4

Randolph Caldecott's drawings adapted and reproduced through the courtesy of Frederick Warne & Company

THE HORN BOOK

Volume V NOVEMBER, 1929 *Number 4*

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THE HOUR OF MAGIC

This is the hour of magic, when the Moon
With her bright wand has charmed the tallest tree
To stand stone still with all his million leaves;
I feel around me things I cannot see;
I hold my breath, as nature holds her own.
And do the mice and birds, the horse and cow,
Sleepless in this deep silence, so intense,
Believe a miracle has happened now,
And wait to hear a sound they'll recognize,
To prove they still have life with earthly ties?

•

From "Forty-Nine Poems," by W. H. Davies
Selected and illustrated by Jacynth Parsons
Jonathan Cape & Harrison Smith
$2.50

From "The Tangle-Coated Horse"
Illustrated by Vera Bock (Longmans)

THE HORN BOOK

Volume V NOVEMBER, 1929 *Number 4*

A SASSENACH IN THE HIGHLANDS

By Edith Ballinger Price

Gray land of Lews that welcomed me,
A stranger, to its sod;
Bleak land of heather, turf, and sea,
And men who toil for God;

The sheiling on the lonely moor,
The surf upon the rock;
The silent house, the low-pent door,
So still you dare not knock.

And yet within — the peat-fire flame,
Kind speech and kind old face;
Tears at the memory of a name
Still treasured in that place.

And simply, with your tea and bread,
In many a Gaelic phrase,
God's blessing called upon your head
In words of Columb's days.

Proud Isle of Lews — by wind and rain,
By heather, hill, and sea,
I swear that I will come again —
For you were good to me.

THE treasured name still loved and spoken in many a black-house on the Long Isle of Lewis, was that of Rory Ban Macleod — and I had the good fortune to be traveling with his granddaughter. That was why these proud, shy people of the Hebrides swung wide their doors to me — a Sassenach and a stranger — and why it was that about the peat-fire burning in the hollowed floor,

I too might share the bread and blessings of old folk who remembered Fair Roderick. A fearless, godly man, of rare eloquence in his native Gaelic, he had fought for the sorely oppressed farmers of the Lewis during their bitterest struggles, fifty-odd years ago, and had done much to further the passing of the Crofters' Act of 1886. Now his granddaughter came from America to visit for the first time the lone and misty island where her father was born. She found there a welcome so great that its warmth could overflow to include a stranger as well. A brave sight — old Mhor in her spotless mutch, patting my friend's shoulder and squeezing her hand with the repeated pressures of a Highland handshake. "And it is a blessed day that brings you here. Oh, *tha,* is it so! Blessed shall be my threshold, that the granddaughter of Rory Ban will be stepping upon it!" Thus our hostess quickly translated for us from the old woman's tear-choked Gaelic.

And the old gardener at Stornoway Castle nodded his grizzled head as he stared into the past. "Och, ay, I remember Rory Ban. A fine Christyan man — and ech, the beauties of his speaking in the Gaelic! The English has no such words."

It was from the deep, undying loyalty of these people that I learned the Highland fealty which, in my book, "The Luck of Glenlorn," keeps poor mad Lady Macmorair's clan so leal to her. There in the northernmost wilds of Scotland, the love and loyalty the people extend to their own folk is only equalled by their shyness and doubt of strangers. It is not exaggerated, the picture I have drawn in the book, where "Andrew" finds every door in Benntach suddenly shut to him. To us, on the Lews, every door in Garrabost or Sheshadir was shut, and you might have thought all life was extinct, — till the news ran somehow that it was the granddaughter of Rory Ban who approached down the bare gray road, or among the peat-cuttings. Then every low door swung open, and every kettle was on the boil for tea.

Supreme generosity, with nothing to give; we, with so much, cannot conceive of the open-handedness of these folk who have so little. But the episode in "The Luck of Glenlorn" is not overdrawn; the bit where "Andrew" nearly has to accept as an offering a live hen in a bag. Rory Ban's granddaughter *did* have to accept one! Wresting the most meager living from the cold sea and the barren soil — and praising God for it; so live the people of the Hebrides. In primitive black-houses where the byre opens into the single room with a peat-fire raising its constant column of reek in the middle; in lonely sheilings — little turf huts on the vast and windy moorland — they live and toil, those that are left. Mostly old people, they are, with a daughter, perhaps, staying to care for them, and sons in every outpost of Empire, finding bigger work to do and doing it well. The Hebrides, barren and desolate, robbed of their fishing by prowling steam trawlers, are slowly becoming less and less populous, as the younger folk leave to find a kindlier foster-land.

For the purposes of my tale, "The Luck of Glenlorn" could not be laid in the Lewis. The history of Stornoway Castle — its only Seat — is too recent and well known to brook of fanciful plotting, and the scenery of the Lews — even of the wilder Harris at its southern end — is not rugged and enormous enough to fit the plan of my purely invented romance. Last year another trip — this time by motor — through the northern Highlands, corroborated my idea that the county of Sutherland would be the most fitting place for my young Laird's adventures.

I drove the motor; it was my own Ford, and had faithfully borne my mother and myself all the way from Naples. And now here we were heading out of Inverness with all the signboards saying merely, "To the North," with a charming simplicity that somehow made us tingle with a sense of exploration. All up the coast to remote Wick, the road grew narrower and wilder, with great rolling moorland to left of us, and far below at our right hand the north-

ern sea crying at the foot of sloping, green-crested cliffs. John o' Groats, shut off by a wall of clammy fog, seemed a place apart, uninhabited. We were far ahead of the tourist season, and now, when we had run on beyond Thurso, and Bettyhill on its white-sanded bay, we were even beyond the tourist region. No railway runs through western Sutherlandshire. Only one small road cuts down through its lonely length, — a road just wide enough for the car, stony and steep, with treacherous bogland on either side. There startled sheep sprang up from before the strange noise of the engine that stirred the silences; there quiet-stepping deer fled away, returning to their fastnesses in the unbroken forests far on some mountain side. There Ben Loyal, Ben Hope, and Ben Hee, lifted their noble heads, amethyst with changing cloud shadows, above the silver sheet of a high-held loch. Beside a wild tarn in the heart of loneliness, we stopped, and the ceasing of the engine was like the closing of a door whereby all sound might be stilled. There was nothing but enormous silence and complete solitude — and the lifting shapes of those great bens that seemed to defy the possibility of any change coming to the Highlands. We tried to sketch, feeling infinitesimal now that we were on our own small feet, cut off even from the friendly confines of the car. The paint-water had been forgotten, and I let some wetness seep into the jar from the bog edge — not daring to venture far, for tales of people vanishing into bogs are by no means mythical. Nor, I judge, as I think of that wild and darkling landscape, are tales of Kelpies and Banshees.

All that day we saw no human life — not even in the few tiny whitewashed houses of turf black-huts we passed. Here the road would lift over the brow of a pass between two bare-shouldered blue hills, there it would drop swiftly to run beside a rushing stream like the "Ruich-Vuina" of my tale. We had always with us a curious and not altogether comfortable feeling of being utterly alone, yet watched. Not by human eyes — there were none — but by the hills

themselves, vigilant and immovable. To a person used to the sea, as I am, I think a mountain country has always this quality; the austere regard of hills is not so easily met as the many and impersonal moods of the sea, busy with its own rush and flow. Here in this wild heart of Sutherland, the feeling was intensified by the vastness and silence (strange that such little hills, as measured by feet and inches, should weave so potent a spell of grandeur and magnitude!) intensified, too, by the fact that we were two lone women in a Ford, and that we really didn't know exactly where we were to stay that night.

I wish I could relate that we stumbled into Castle Glenlorn — but though I felt quite sure it might well enough exist in any fold of these shrouding hills, we actually brought up in Lairg, the rail stop for Torroboll, where "Andrew" lost touch with civilization and plunged into Sutherland by motor and afoot on his adventure. Here is the westernmost bend of the railway, coming inland for a bit on its way from Inverness to Wick. Where we had been adventuring, no railway is known, so that although Lairg is a very tiny and most charming hamlet on a loch of sufficient beauty to commend it highly, we felt that we had reached civilization and that the peak of our exploration lay behind us in the almost inaccessible region of the northwest.

My tale about the young Laird of Glenlorn is, I admit, improbable — but not impossible. Far in the deep glens between those hills, and on the edge of in-reaching emerald sea-lochs, old castles are hidden, — some in ruins, a few tenanted by great gentry whose deer feed on a hundred hills and whose clan rights extend over thousands of acres. It is by no means impossible to imagine a boy like the young Glenlorn, who, surrounded by the influences of race and environment, shut off in a country difficult of access, and beset by the peculiar sequences of my plot, might very well react as I have set forth in the story. All of the scenery, and much of the behaviour and temperament of the people, I actually saw. For the invented dramatics of the plot, I crave

the lenience of the reader. And at that, dear reader, — if you have driven at dusk over the Devil's Elbow in Harris with Loch Erisort five hundred shuddering feet below, and seen the dark moorland gleam with eyes in the midnight silence, and sat in the peat-reek to hear a Gaelic blessing, and dipped your paint brush into bog water far above sea level while the stillness listened, and seen the deer tread the snow-white sands of a jade-green sea-loch, and harkened to the descending roar of a white stream in spate dropping straight down from the mists that hide a mountain's streaming head, — if you have done it all, dear reader, and left your heart in the North, you will believe — as I do — that Calum Macmorair even now pipes the Cumach na Cloinne in the dark hall of Castle Glenlorn, somewhere in Sutherlandshire, and that everything happened just as I have set it down in "The Luck of Glenlorn."

THE LUCK OF GLENLORN. Edith Ballinger Price *Century* 2.00

"THE FAIRY CARAVAN" BY BEATRIX POTTER

By Alice M. Jordan

A LONG procession of little animals passes before the inward eye when we see the name of Beatrix Potter. Appealing little creatures they are, distinct in their characteristics, convincingly real, endeared to countless children through intimate association with the small books in which their tales are told. Is there any friend of the nursery more dearly loved than Peter Rabbit? A new book by Beatrix Potter, therefore, is opened with lively anticipation.

What magic lies in the word "Caravan"! Whether it be the romance of the covered wagons of our own uncharted frontiers, or the glamor surrounding the gypsy clans on the great highways of the world, there is something that calls to most of us in the thought of the open road and the campfire under the stars. E. V. Lucas knew the lure that it has for children when he sent the Avories cruising around Oxfordshire in the Slowcoach, a gypsy caravan such as real gypsies live in.

"The Fairy Caravan," written for older children than were the other books, carries us into the very heart of the English Lake district with its fells and tarns, its scars and becks. Full of the spirit of the north country April, sunshiny open meadows, frisking lambs and skimming swallows, here is a book for the springtime when fairy adventures are afoot.

Tuppenny, a blundering little guinea pig, who has left home because his new treatment for baldness has been too successful, joins Alexander and William's circus traveling the country roads to give performances for the Little Folk of farm and woodland. Among the small, select troupe conducted by Pony Billy and Sandy the dog, the most engaging character is Xarifa the dormouse, "a most sweet person, but slumberous." Many are the stories Xarifa tells Tuppenny to keep herself awake, stories colored by charming descriptions of real places, echoing the sweet, old-fashioned flower names and low notes of birds. Start though the story does in the town of Marmalade in the Land of Green Ginger, it soon passes into a living country full of beauty and romance, the little corner of England beloved of poets, rich in association and legendary lore.

Droll misadventures befall the friends. Paddy Pig was lost in an enchanted wood, Ikey the starling flew away with the teaspoons, the farm cat caused panic among the mice in the audience. The fairy element is woven into the story with an artistry that inspires belief in the power of fern seed in one's pocket, the enchantment of ropes of cobwebs, the magic of the faint tinkle of bluebells. For this is one of the rare tales in which fancy and reality are happily blended.

I like especially the talk of the Herdwick sheep, because it is all aglow with the author's love for her own countryside. How well chosen the names of the sheep, Tibbie Woolstockit, Maggie Dinmont, Hannah Brighteyes, Ruth Twinter! They call up memories of a summer day's climb up the long slope over Kirkstone Pass, of a crowding flock of sheep followed by the shepherd and his dog, of the bare fell tops where they roam in search of pasture. When the

sheep tell their stories we are ready to listen with Tuppenny and Xarifa. Through hailstorms and winter frosts, over craggy summits and steep slopes, the Herdwick sheep range these hills as they have ranged for centuries. It is indeed a "proud, ancient heritage."

There are few books for children in which you may get a stronger sense of actual locality than in this whimsical tale of the wanderings of the fairy caravan, with the lovely pictures from Beatrix Potter's own hand. I wonder how many older readers will hunt up their Scott and begin

"I climb'd the dark brow of the mighty Hellvellyn,"

reading on to the last line,

"In the arms of Hellvellyn and Catchedicam."

Illustrations from "The Fairy Caravan" by Beatrix Potter (McKay)

NEW BIBLE STORIES FOR CHILDREN

By Muriel Streibert Curtis

A BOY whose parents had the mistaken notion that he ought to be allowed to grow to years of discretion before hearing the Bible stories or being given any religious education, came down from the attic where he had been foraging and exclaimed with cheeks aflame, "Oh, Mother, I've found a book in the attic which has stories that are simply great, and it's called the Holly Bibble!" Perhaps most children of today, accustomed as they are to enticing looking volumes filled with pictures, would not be eager or persistent enough to find for themselves the "simply great" stories in a book with dark covers, fine print, narrow columns and numbered verses,—a book, furthermore, which has much "dry-as-dust" material intermingled with the tales, — a book which might at a casual glance, and depending on where you open it, be thought to be a volume of ancient history, a collection of laws, a genealogical record or a hymn book.

At least many writers are afraid that the child, if left to himself with the Bible, would become discouraged and miss the best, and so eager are they that children shall find the treasures hidden there that they offer them all sorts of aids in the search. Suppose we let some of these recent writers cry their own wares. "Come, boys and girls," says Mr. Daugherty, "you can't resist these large pages of clear type, with frequent story headings, especially when you see my pen and ink drawings, showing how I think of Moses, Joseph and the rest. These are all made fresh and new, just for this book, and as full of strength and vigor as were the men and times they depict. I've put in only the stories I think you'll like best. I am so sure you'll like them just as they are in the Bible that I have not written them over for you in any childish words. I trust you to appreciate the words we grown-up folks like best, in the good old King James version."

Then along comes Mr. Stirling and says, "I have another idea for you. I am going to give you a great big volume with all the best of both Old and New Testaments in it, and not just stories either, because I trust you to appreciate some beautiful poems from the Psalter and some stirring

The Selling of Joseph
From "The Kingdom and the Power and the Glory"
Illustrated by James Daugherty (Knopf)

appeals from the great prophet-reformers. I believe you would like to know what is in the books between the stories, even if you don't read much from those books. At least you won't feel you are missing something and wonder why you never get acquainted with Leviticus and Deuteronomy as you do with Genesis and Exodus. I am counting on your

curiosity and I don't believe I'll count in vain. I know how brimful of questions you are about anything that really interests you, and I'm going to answer the questions right where you ask them. You see if I don't guess right as to what questions are in your minds. I'd like to be there when you read the explanations I've inserted between brackets to hear you say, 'How did he know I'd be wondering about that at this moment, — the meaning of this name, the origin of that custom?' Pictures I am sure you want and I am including some full-page famous ones as well as drawings and maps. I agree with Mr. Daugherty in giving you the King James translation without the verse division and with many story titles."

Mr. Stirling has certainly produced a very interesting and attractive volume and has followed an excellent plan, all of which makes one regret that so good a book is not better! Since the author wishes to give children right ideas of the Bible, why not be just a little more frank? For example, modern scholarship is followed in locating Second Isaiah after the fall of Jerusalem, but this vacillating note heads the later book, "Whether or not they were written by the same hand or another Isaiah we need not at present enquire." Of course, if centuries separate them they could not be written by the same hand, as any intelligent boy or girl would naturally infer. Again, why not make a little more of an effort to be correct? Daniel most certainly does not belong between Ezekiel and Second Isaiah. Better leave it where it stands in the Bible or give it in its proper Maccabean setting. And why, if a writer is willing to be as outspoken and frank as Mr. Stirling is when he says of Jephthah's sacrifice of his daughter, "We know now that such an act could not be pleasing to God, but in those far-off days strange superstitions darkened men's minds," should he not be equally frank in recognizing mistaken conceptions of God in some of the stories of the wilderness wanderings, instead of saying that if God seems stern or cruel we must remember that people then needed harsh

disciplining? If ready to admit that Joshua's command to the sun to stand still is to be interpreted as poetry, why not use the explanation for the crossing of the Red Sea that lies so readily at hand in the early story when the strands of narrative are separated? If ready to admit that we do not use the creation stories to increase our knowledge of science because "in those remote days science was naturally very primitive," why not show that the popular idea of demon possession in the New Testament was equally mistaken, instead of inserting such a weak and useless note as this, "It is difficult to describe the state of a man who is possessed by devils, but it is evident that whenever men or beasts are so afflicted they are driven to destruction"? Probably our disappointment is the keener because there are so few books that make any attempt to meet the questions which alert and inquiring minds are bound to ask if the Bible stories are not to seem in boy's parlance "applesauce" and because some of Mr. Stirling's explanations are excellent.

There is another competitor in the task of interesting children in the Bible, Mr. Lewis Browne, who is all for maps, — not the schoolbook kind of maps, but the picture kind, the Van Loon kind, with ships and fish sporting in the seas and camels trailing across the deserts. He heard a small girl say she couldn't make head or tail of the Bible for it was all so mixed up, a "pudding of funny names sprinkled with begats" and a boy claimed that "Treasure Island" was much more real than the Bible because there was a map on the inside cover. So Mr. Browne has given us maps, of all sizes and kinds, with just enough narrative to enable us to follow the thread and interpret the drawings. What cannot be illustrated by maps is subordinated, even though it be important in itself. Elijah and Elisha are dismissed with a few lines. One is amused by some attempts and instructed by others. How absurd to give the number of square miles each tribe occupied as though we could rely upon a U. S. Geological Survey for the figures,

but how helpful to follow the changing fortunes of the Jews through the Greek, Maccabean and Roman periods with the aid of a new map for each different situation! His treatment of the Old Testament is better than of the New. His story of Jesus is very dull and ordinary and the maps with Jesus' journeys outlined are not of great use, for we have so little certainty concerning the order of events in his ministry. But it is stimulating to the imagination to look down on Jerusalem as from an aeroplane and see where Gethsemane was in relation to the city and where the temple stood within the walls. In short, this is no substitute for a good book of Bible stories, but if one can have many books it is an interesting addition to one's collection.

Mr. Walter de la Mare is here too this fall, waving a magic wand over the Bible stories. On the outside his volume looks like a new edition of the Arabian Nights and within, colored illustrations are of the very modernistic type which you either like or you don't. (There is another edition without pictures.) But you will probably be so charmed by the narrative that you will be predisposed to like anything in the book, — that is, unless you prefer the Bible "straight." These selected Old Testament tales have been passed through the alembic of a glowing imagination, and though many quotations are given in the Bible words, the rest has been transformed. Mr. de la Mare finds Bible stories as they stand so simple and concise, even austere, that they create difficulties for many. Apparently they created no difficulties for him, for his attempt in this book is to convey what the originals meant to him as a child. Not as a very young child, I should judge, for his imagination concerns itself with the workings of the minds of men and women as well as the descriptions of nature and the vivid portrayal of events. For this reason it is probably the boys and girls over twelve who will profit most by the book. The questions raised by inquiring minds will not be answered, but one will be set a-musing and a-dreaming, a-smiling and a-sighing by these tales as one lives for a while with Adam in the garden,

naming the animals, from the mighty and ponderous beasts that shook the ground with their tread to the little owl that in the hush of the dark called a-whoo into the warm silences, or as one with Noah finds places for these same animals in the ark and watches the birds building their nests on the ledges and the butterflies on their painted wings floating out of the sunshine into the dusk within. One may laugh with Samson as he watches the foxes set loose in the grain, "quarreling, fighting, scurrying this way and that as the frenzied creatures ranged." There may be "pulses stirred to action" if Moses becomes more real as we read, "As Moses grew up, he revealed rare gifts of mind and spirit. He was by nature quiet and patient and not easily roused. But, once angered, his heart burned like a furnace and when he was resolved on a thing no earthly power could turn him aside from it." Later, exiled and alone with his sheep, "the silence around him stilled mind and heart. . . . Moses had ever been at peace in solitude; his thoughts were his own full company at need. . . . Yet he longed for news of those he loved. The wrongs of Israel had never throughout these years of exile ceased to grieve and trouble him."

One may conjecture that some will protest because of the liberties taken with the Bible. "Why," they may say, "the boys and girls won't know what is Bible and what isn't! They read of Samson's long hair — that is Bible, and of Samson's golden hair — that is de la Mare." But it is probable that some children, on learning what this author is doing, will be driven to read the Bible itself to find out what he added, or they may be encouraged to take a Bible story not here dealt with and use their own imagination, kindled by Mr. de la Mare's, to retell the story in a similar way. But even if these stories are read instead of the Bible, the main impression will be the true one and it will probably be more lasting than as if the unadulterated Bible had been the only diet — except, that is, for the boys and girls who will themselves be de la Mares when they grow up. They need no help from any one.

* * * *

A book in quite a different class from all the foregoing is Joseph Gaer's on the origin of the great religions. Alas, that a book much needed and long awaited should be disappointing when it arrives! The stories are not interesting enough to hold the attention of most children and if children did read it, they would not gain the right impressions. Emphasis is often misplaced, selections are not made wisely, legends are intermingled with facts in a most disconcerting way. Let us hope that some one will soon make the attempt again and may success attend him!

Books reviewed in this article: —

THE KINGDOM AND THE POWER AND THE GLORY, OLD TESTAMENT STORIES. Illustrated by James Daugherty *Knopf* 2.50
THE CHILDREN'S BIBLE. Edited by John Stirling *Bobbs* 3.75
THE GRAPHIC BIBLE. By Lewis Browne *Macmillan* 2.50
STORIES FROM THE BIBLE. By Walter de la Mare *Cosmopolitan* 3.50
HOW THE GREAT RELIGIONS BEGAN. By Joseph Gaer *McBride* 3.00

FRIENDS IN THE WILDERNESS

By M. M. Atwater

EVERY year, in December or January, I choose four books which are very important to me. They must be my sole companions for a whole month.

The reason for this state of affairs is very simple. I am a trapper, and one of those two months I spend in a cabin far back in the mountains. I must travel all day on snowshoes or skiis over drifts sometimes twenty feet deep to reach it.

My food and heavy equipment go to the cabin on packhorses during the summer. All during the fall it is deserted. Not even hunters or campers go so far into the wilds. When the heavy snows have smothered the world in white and it is so cold after the sun goes down that the trees pop and crack like rifles, I come to match my endurance and cunning against those of the shy fur-bearers who can be found only in places like this.

Late in the afternoon I arrive with my shoulders sagging beneath my pack. Besides my four books I have in it food, such as eggs and bread, that cannot be deposited in the cabin in summer for fear of spoiling, extra clothing and boots, and the odds and ends of wire, thongs and bait that the trapper must carry with him everywhere. Around my waist is a cartridge belt supporting pistol, axe, and hunting-knife. Binoculars are slung around my neck. My heavy hunting-rifle completes the list. Is it any wonder I take only four books?

And I must be sure of those books. No untried volumes find their way into my pack-sack. I cannot exchange them or get others to take their places. They are the only company I shall have for four weeks. Into the wilderness one takes only seasoned and tested companions.

These four books are easy to choose. I take the same ones year after year. Since I was twelve years old, and could understand only about half the words, to the present day, I

have been reading them. Each time I read them I find new excitement and pleasure. Here are their names:

"The Second Jungle Book," by Rudyard Kipling.
"With Fire and Sword," by Sienkiewicz.
"The Oregon Trail," by Francis Parkman.
"The Golden Treasury of Verse."

Each of these books fulfills a special need of my life in the cabin. In Mowgli I almost see myself. He had his feud with Shere Khan, the tiger; I have mine with a Rocky Mountain kinsman of the tiger, the lynx. He had Gray Brother, the wolf with whom he grew up; I have as good a friend, Barry, my black wolf-dog, faithful as Gray Brother himself. Mowgli had Baloo, that wise old bear, to teach him the laws of the wilderness. And the lessons Baloo teaches Mowgli, he teaches me as well.

If I am lonely I turn to "Fire and Sword." Is there any one who has not yet been carried away on that mighty torrent of adventure? Let him hurry to the nearest book store. He has no time to waste.

There I sit in my one-room cabin, bent over the candle-lit pages, as close to the red-hot stove as I can get without scorching myself. Barry is asleep under the table. Outside it is forty degrees below zero, but I have forgotten. The shadows of my tiny shelter are crowded with the heroes of long ago. Was there ever such a swordsman as Michael, or a heroine so beautiful as Helena, a villain so fierce as Bogun? I stand at the cross-roads with Yan. One way lies my love, the other way lies my duty to my country. I hear the screech of wind under the sword when Longin cuts off the three heads; I laugh at the jests of Zagloba.

This story appeared first as a serial in an obscure magazine in Russia. The installments ran for years. It is surely one of the greatest tales of romance and adventure ever written. Can you imagine what it means to me, alone, snow-bound, lonely?

Sometimes I return to the cabin in the evening, exhausted from hours of struggling through the snow, disappointed

by my empty traps, almost ready to give up. Then I hasten to open the pages of "The Oregon Trail." Here is a book by the greatest historian of the Western Hemisphere. It never fails to lift me out of my low spirits. Parkman endured everything and more that I endure. And he was sick. Sometimes he barely lived from day to day.

I am ashamed of myself at first. Here am I with health and strength. Then I lose myself in the story. Again and again I say, "Yes, that's true. It has happened to me."

I shiver with him when he watches the Indians cut holes in the ice for their daily bath. I have seen the beaver swimming in the black, winter water and instinctively huddled deeper into my coat. I, too, have been out when it was so cold that I could take my glove off hardly long enough to pull the trigger of my rifle.

Between and around these three the "Golden Treasury" weaves its spell of music and beauty. It is my orchestra and my art gallery. I chant its verses in time to my steps as I plod through the snow. It puts into words my own inarticulate longings. It catches the music of the wild song of the stars; it paints the colors of the sunrise over the hills.

Could I choose better my four books? They fill the gaps in my strange life of cold and snow and toil. I know each one of them almost by heart. I can begin to read on any page without losing the context. Yet each time I read I find something of beauty, humor, courage, or romance that I had missed before. These are books which never grow old.

Should not every one have four such books to fill the empty spaces in his own life?

A HEROINE *of the* FRENCH REVOLUTION

By Jeanette Eaton

THE more I thought about young people the more certain I was that they would find my heroine appealing. When I myself was only eight years old my father first told me the thrilling story of her heroic death. Madame Roland, "The Daughter of the Seine," lived at the time of the French Revolution and she was the greatest woman of that stormy period. I used to think of

Jeanette Eaton

her by the hour as I lay in our garden under a huge snowball bush. I wondered how anybody had the courage to go calmly to death on the scaffold between mobs of howling people. I tried to imagine doing it. The worst thing I'd ever had to do was to walk up the teeter board — you know — somebody holds the other end on the ground and you walk up the vertical board while the gang sings out, "Bet she's afraid!" The only risk in that exploit was a sprained ankle.

But what if one were facing certain death? From that moment the mystery of human heroism filled my heart.

Nothing I ever got hold of in all the years between then and now has thrown more light on this mystery than the study of Madame Roland's life. When Harpers Publishing Company said my biography had to be about a woman, I chose her at once. "Now's my chance," said I to myself, "to find out why this personage was so great." Naturally, I began my work in Paris. In Paris, Madame Roland had lived as a child when she was little Marie Philipon. There she had worked after marriage as a conservative in the Revolutionary party. There she met her tragic and glorious end.

Almost before I unpacked my bags I rushed out to buy the Memoirs my heroine had written in prison. It's great fun to buy a book in Paris. The little book shops are as numerous as polka dots on a printed frock. And all books, bound as they are in paper, are delightfully cheap. The man who sold me the Memoirs, like all French shopkeepers, was eager to talk.

"If you are interested in Madame Roland," said he, "you should go down this street and half way across the river Seine to the island called the Cité. Her childhood home is there, Madame, on the bridge, and it is pretty enough to reward your visit."

True enough. It is an adorable small brick house. No wonder little Marie called herself "a daughter of the Seine." The Cité is like a huge boat with the river flowing all round it. At one end is the great Cathedral of Notre Dame. At the other is the Pont Neuf, one of the most famous bridges in Paris. A great statue of King Henry the Fourth stands on the bridge, and he looks across it right into the front windows of the house. On its wall is a tablet which states that here the great Madame Roland of history lived as a child.

To see that tablet was to make up my mind that I had to visit my heroine's apartment on the second floor. I rang the janitor's bell and was told that the proprietor himself

lived on the second floor. So up I went and rang the bell of the apartment. An old servant came to the door, informed me that Monsieur was at lunch, and, with a severe look, inquired my business. I know very well that the French find it hard to accept independent American women who walk about so freely alone, and I quailed under that disapproving glance.

So in my best French and with my Sunday best smile I explained that I was an American writer engaged upon the life of Madame Roland. "You can see for yourself," I pleaded, "how much it would mean to me to observe the very rooms where she lived as a girl." At this the face of the old woman softened. For even the servants in France know their history. She promptly invited me to enter and declared she would call the proprietor. In a few minutes he came in and we had a fine chat about our heroine. He showed me all over the apartment, told me all he knew and let me examine his finest treasure. This was a first edition of Madame Roland's Memoirs. They were originally published for the benefit of her orphan daughter just after the fall of Robespierre. The poor printing and cheap paper — so different from the usual first edition — was eloquent of those impoverished days. The proprietor also told me that he had almost become bankrupt in trying to restore the little house to its first beauty. It was once part of a handsome block built by Henry the Fourth, all of rosy brick. But many of the old bricks had fallen out and to match them the present owner had to have bricks specially made — a costly process, indeed.

After this visit I felt extremely close to my heroine. Hadn't I looked out of the very windows from which she had watched the river and seen the famous bread riots? Now what I had to do was to make old Paris of the Eighteenth Century rise up in place of the shining modern city. Anybody who does this has to consult histories. One has to know what buildings have been left unchanged and just when crooked old streets were swallowed up by magnificent

new boulevards. So for a while I went regularly to the American Library, just off the most superb plaza in Paris. This, of course, is the Place de la Concorde where, during the Terror, the Guillotine stood, and every day I crossed the very spot where my heroine went to her death.

French historians gave me all the facts I needed. So with these and an old map I wandered about Paris from one bank of the Seine to the other until I had seen almost everything left from Revolutionary times. Soon that old city with its winding lanes and picturesque dens became more real to me than the lovely capitol of today. I went about in a perpetual dream of the past and became a standing joke to all my friends. For instance, we would finish a walk by sitting down at a sidewalk café for coffee. But, instead of ordering my brioche, I would stand staring about like a person moon-struck. "Goodness," I would cry, "this is the square where the old Abbaye prison stood," or "Here's about where the National Convention Hall was." The climax came one afternoon at a studio tea given for a musical celebrity. I had looked forward to this occasion. But when the time came I rushed into the gay party and burst out, "Think of it! I've seen the blood of the Revolution — seen it with my own eyes!" My host was furious. "You bore, you kill-joy!" he roared, "can't you live in the present any more?"

I really couldn't. Nothing was so exciting to me as the Revolutionary days. That afternoon I had found an old monastery which had been the scene of an awful massacre. In the refectory were the very pikes carried by the revolutionists. These are still leaning against the wall and their tips are still dull red with blood. All along the plaster are spots of blood which nobles and priests shed so bravely that terrible September day one hundred and thirty-seven years ago.

As luck would have it, while I was in Paris a special exhibit of Revolutionary relics was held in the National Library. This is a vast museum. It holds all the papers and

documents, the maps and mementos connected with the history of France. French families are always willing some ancestral treasure to increase this marvelous collection. For example, some woman — I think it was the daughter of the man who first bought it — gave to the Library the bath tub in which Marat, bloody tyrant of the Terror, was slain by Charlotte Corday. Once when he was hiding in the sewers of Paris, Marat had caught a horrible skin disease and, partly dressed, he would sit in a medicated hip bath for hours. The tub is of tin and is shaped exactly like a wooden shoe. In it Marat was sitting, writing a wild article for his yellow journal, when there entered a young girl named Charlotte Corday, just arrived from the provinces. Because she believed Marat the chief enemy of liberty she came to the capitol on purpose to slay him, and with serene simplicity she did so. Demanding Marat on some pretext, she stabbed him where he lay in his bath. No wonder a horrid fascination lingers about this old tin tub.

Was Charlotte Corday a heroine? She was certainly fearless and went to her own death without a quiver. But the utter coldness of that act robbed the girl of all humanity. When the gendarmes brought her out of the house the crowds on the curbstone gaped at her in silence and the world has ever since remained in the same attitude of stupefaction.

The truth is that the French Revolution exaggerated every quality of each individual concerned in it. People rose into supermen or sank into monsters. Take, for example, a member of the Committee of Public Safety named Couthon. This man was paralyzed from the waist down and went about in a wheel chair. He propelled it himself, sometimes at high speed, and never missed a day on the Committee, where he sent, goodness knows how many people, to the Guillotine. There in the National Library is this wheel chair. It might be a memorial of a man who triumphed over a terrible physical handicap. But, instead, it makes one shudder to think of the human tiger whose own sufferings only made him more cruel to others.

Another curious relic is a flute which belonged to a villain named Nicholas Pache. Pache played this instrument divinely. But his music did nothing to melt his own savage breast. No sooner had he laid aside his sweet flute than he would go out and betray his best friend to the Revolutionary Committee. He was largely responsible for getting Madame Roland arrested. Yet she and her husband had been his most loyal advocates.

To me the great thrill of this exhibit was the original manuscript of Madame Roland's Memoirs. As she wrote them in prison she gave them to her friends page by page to carry away to safety. One section rested for more than a year in a hollow over the doorway of a log hut which stood in a forest near Paris. Yet the writing is legible and clear to this day. In another case, near this manuscript lay a most touching letter. The man who wrote it was the handsomest young fellow in Paris during the Revolution. But his face was not his fortune. He opposed Robespierre, had to flee the city, was hunted like a wolf from place to place, and finally committed suicide rather than go to the Guillotine. The letter — a heartbroken farewell to his mother — is stained with tears.

All Paris crowded into this exhibit. From morning till night it was jammed. There were fashionable ladies, gentlemen in spats, schoolboys with their teachers, workingmen in smocks. I also observed a great number of Russians staring at everything in great curiosity. Their dark eyes seemed to say, "Why do people find the French Revolution so much more thrilling than the one we staged, the one which sent the Romanoffs toppling off the Russian throne?" I wondered myself. Then I decided that the French Revolution has given us far more tales of heroism, far more drama.

There is another museum in Paris which holds fascinating relics of the Revolution. This is the Carnavalet — once the mansion of Madame de Sevigné, who lived at the time of Louis Fourteenth and wrote a volume of famous letters. Every room of this museum is decorated with paintings

which tell one tragic story after another. Under a picture showing Louis Sixteenth's farewell to his family stands a boudoir table before which Marie Antoinette often made her toilette. There on a canopied bed is a blue satin suit worn by the poor little Dauphin. Something intimate and touching clings to these objects and brings their owners closer than words could ever do. It was at the Carnavalet that I found for my book the charming sketch of Madame Roland as a happy, dreamy child.

Another day I made a pilgrimage to the Conciergerie. This is the only one of all the great Revolutionary prisons left standing in Paris. The Bastille, the Temple — two of the prisons where Madame Roland was confined — all are gone. But in the Conciergerie one can see the very cell where Marie Antoinette wept over her crucifix. One can see the chapel where the famous twenty-two conservatives had their last dinner together. Next day they went to the Guillotine singing the "Marseillaise." When I asked the guide to show me Madame Roland's cell, the man looked at me in sharp curiosity.

He replied, "Her cell disappeared when the Law Courts overhead were enlarged." Then he added, "But how do you happen to know of Madame Roland? I thought Americans knew nothing of France except shops and cafés."

That was very rude of him, wasn't it? I was certainly sorry my French was not fluent enough to annihilate him. But, after all, we Americans do give that impression, don't we? And more is the pity — when every nook and corner of Paris is so full of thrilling stories. I have spoken only of the Revolutionary era. But every century has left its memorials. The picturesque ruins of the Cluny date back to Cæsar's conquest of Gaul. Notre-Dame has played a part in the events of more than seven centuries. In the chapel at the Sorbonne hangs the very hat which Cardinal Richelieu wore. Just across from the Louvre is the church where from the belfry rang out the signal for the massacre of Saint Bartholomew. Saint Roch is pitted and scarred from

the bullets shot in the first scrimmage of Napoleon Bonaparte.

So when you go to Paris let the past speak to you. Let old Paris rise up from under the gay surface of the modern city. I know that no adventure is more exciting. For that's what made the joy of writing "A Daughter of the Seine." And if my biography of Madame Roland makes more vivid for you that amazing era of the Revolution, if it throws new light on the question of what makes a heroine, then I shall not have written my story in vain.

A DAUGHTER OF THE SEINE, by Jeanette Eaton *Harper* $2.50

"WITCH PERKINS," BY EVELYN SCOTT

AS the result of a discussion which arose among members of The Bookshop staff, the Editor sent the book without comment to the following persons for review: — Mrs. Maurice Goldsmith of New York has children of her own; serves on the Reading Committee of the Horace Mann School and writes upon children's books; Mrs. Harold H. Moore of Detroit sent the lovely translation of Francis Jammes's poem on page 75, and she has a little girl as yet too young for "Witch Perkins." Virginia Kirkus is in charge of the department for boys and girls of Harper Brothers.

It is always rather an adventure to read a book for children written by an established author of adult books, especially when those books are of the distinctly modern school of writing. So it was with keenest interest I started "Witch Perkins." During the reading, I went through several mental readjustments, and I'm afraid I didn't shift my mental gears any too smoothly in the process. First I thought I was reading a commonplace story of the new-next-door-neighbors-with-a-little-girl sort; then I stumbled upon a few "scare heads" of the kind used by cranky nursemaids to frighten their charges, negro superstitions, and exaggerated terrors of a rather lonely child; next I found that the new-next-door-neighbors were proving anything but conventional characters of child literature, but were taken from that sort of cross-section in life which most books for younger readers ignore, — disagreeable people, a step-mother who mistreats her step-child, who neglects her own child, who threatens the neighbor's child, who creates trouble in the neighborhood, and a warped old colored man who takes pleasure in frightening youngsters. The hole in the fence reveals all sorts of sordidness. And poor little Ella tries in vain to buck the ugliness of it all and to quiet her own fears and fancies.

And then, all of a sudden, I found I was in the midst of as convincingly fantastic and absurd a dream tale as I've encountered for a long time, a ridiculous mêlée of fact and fancy, of known people and imagined terrors. Such a dream as the psychoanalysts would put into a case book. Extremely well done, but unduly long in proportion to the rest of the book.

And finally, I emerged into the light of day again, and the wind-up of the story was of the all-lived-happily-ever-after variety, which fitted neither the stark realism of the early part of the book, nor the dream element of the second part, but will, I suppose, put a sugar coating on the pill.

I am heartily in favor of bringing juvenile literature up to the head of the procession in modernism. Why should children be given stories

made up only of pleasant characters and pleasant happenings, or of mishaps that are wholly of the stuff of adventure and mystery and unreality? This is a step in the right direction, and the "terrors" won't hurt the young readers an atom. The final six pages — a throw-back to the realism of the first half, but not a convincing one — took me back to an experience of my own childhood. I was ten years old. A classmate was suddenly whisked out of town to a town in the Middle West. Whispered rumor around the school spread the tale that her father had left town with unpaid bills, including the school bill, unpaid rent, and vague disgrace. It was my first intimation that anybody left unpaid bills beyond the twenty-four hours following their receipt, and it made a profound impression on me. Did it do me any harm? Certainly not — nor will it do the readers of "Witch Perkins" any harm to find on the pages of a book, characters of none too savoury a reputation, scenes outside their own limited horizon.

VIRGINIA KIRKUS.

From "Witch Perkins"
Illustrated by Vera Clare (Holt)

The blurb on the paper jacket of "Witch Perkins" introduces it as "a thoroughly wholesome story which will be read with interest by boys and girls between the ages of eight and eleven." It seems, however, not quite so simple of classification. It zigzags through the daily life of a superstitious little girl in a Southern town of the early nineties, depicts her in helpless thraldom to the forbidden Perkins family next door and to the horrid fascinations of Uncle Simon, sweeps into a brilliant phantasy which rejoices alike confirmed Freudian or staunch Alice-in-Wonderlander, and, dropping its heroine from the back of a dream-dragon truly colossal and original in conception, deposits her in her bed happily convalescing from the measles.

The menace of a most sinister witch, and a cat whose furry horror is in strong contrast with the glamorous felines of Wanda Gág and Elizabeth MacKinstry, pervade the story. It is replete with evidences of minute but never wearisome powers of observation, and the children's classics, which are its unmistakable background, give to children and grown-ups alike, as they speed in breathless absorption through its pages, the joy of waving to Lewis Carroll and George Macdonald and Hans Andersen.

At one shake of its author's powerful hand, this literary kaleidoscope would seem to resolve itself into a partly mocking, partly serious study of the effect of superstition on a susceptible child — this, however, only for the adult reader; the child gets no effect of "study" of any kind, only a thrilling narrative. At another shake, the pattern most evident seems to be an affectionate tribute to the powers of dollhood. Still again, phantasy invoked by a gifted imagination, aided and abetted by a delightful humor, would appear to be the brilliant design into which the kaleidoscope finally falls.

This lack of a unified impression is the fault or the virtue of "Witch Perkins," according to one's point of view. Mrs. Scott might have chosen any one of half a dozen angles. She has adopted them all. None but a versatile and exceptionally fine writer could have handled them so effectively. If one becomes a trifle dazed with the effort to do it all justice, there is one suggestion which may be acted upon with alacrity and delight: read it for a second time.

SOPHIE L. GOLDSMITH

The little girl who likes a story full of thrills, a shivery, quivery story, that makes her scalp prickle and her hair feel light, will like this story of Ella and the conjure. The excitement never lags for an instant.

Evelyn Scott's characters are all very much alive. Dear, brave little Ella is as natural a child as ever lived, and old Uncle Simon is far, far too real a portrait for comfort.

To my mind, one of the best chapters in the book is that describing the arrival of The White Kitten at the Wilson home, with the con-

versation so subtly suggesting to Ella that the kitten is really Maimie Perkins, bewitched.

The House, the Weeping Willow Tree, the Snake Doctor with his assistants, and the sibilant snake are delightful touches, and what could picture the snowy night more beautifully than the description of the Ice Fairies, scampering hither and thither in the form of little white kittens, each like the kitten Ella sought.

Occasionally, the author goes off at a tangent with explanations of politics and insurance, which add little to the interest.

The story ends happily and with sly humor, for even The Dog is presumably wagging his tail in the heavens.

On the jacket, the publishers state that the book will be of interest to children between the ages of eight and eleven. Personally, I think it better suited for older girls.

ISABEL DEVINE MOORE

WRITTEN IN BOSTON FOR THE HORN BOOK

BY ROSE FYLEMAN

Dear children of America,
Who have such happy faces,
I meet you here, I meet you there,
In half a hundred places.
And everywhere you smile at me,
And everywhere I go
You greet me in such charming ways
That through my busy autumn days
The winds of springtime blow.

Because I've come to visit you
From far and far away,
There are so many things to hear,
So many things to say.
And when I cross the sea again
And reach my journey's end
I surely know that I shall find
A host of children in my mind,
And every one a friend.

November, 1929.

COLOR AND GAIETY *from* CZECHOSLOVAKIA

By Fjeril Hess

ON the sixth of December — Saint Nicholas Day — in the old, old beautiful city of Prague, Czechoslovakia, all of the toy shops in the town display very prominently three odd figures which represent the particular significance of December sixth. The children stand before the windows of the shops with their noses pressed against the glass, pointing out to each other the many different representations of these three strange dolls. They always stand together, these three — good Saint Nicholas dressed like a stout and pompous bishop in the center; at his right hand is a beautiful angel carrying a basket of gifts; at his left hand, tied securely by a chain, is a fierce and wonderful devil who brandishes a bunch of switches and a pitchfork. Some of the devils are lean and lank, some furry and fat, some shiny, some black as coal and some are red as fire. The angel always has flowing hair and filmy robes, her wings droop gently and her eyes are calm and smiling. Good Saint Nicholas is usually portly and always judicial and majestic looking with his bishop's cap, long white beard, his crozier or bishop's staff, and long robes.

In the market places, in the open booths, the shelves are filled with these three figures made of wood, of cotton, of paper, of gingerbread or candy. December sixth is never complete without a party for the children at which the three friends appear in person. What fun the devil has and how he whacks every one present! How beautiful and gracious the angel who distributes candies and small gifts to friends and children present, how benign and kindly the good Saint who reads from his scroll the names of the good boys and girls who are rewarded with tiny gifts, and the names of the bad ones who are to receive switchings from the devil. The only trouble is that the devil usually pounces upon the good and bad alike, and such a screeching and clatter as there is on Saint Nicholas Day!

When December twenty-fifth arrives, the birthday of the

Little Jesus is observed with gentle seriousness; devil and angel and the Saint have disappeared, and it is the Little One himself who is present to bless and make hearts glad.

I was in Prague this summer and remembered these two great and happy holidays. I wasted no time in visiting my favorite bookshops to see what new and beautiful books were being prepared for the Christmas season. To my surprise and disappointment I found very little of the bright and vivid color work that is so typical of Czechoslovakia. A visit to my once frequently haunted card and picture shop was also fruitless.

"But where are the cards of the Little Jesus, 'Jesicek Panacek'?" I asked.

"Alas, madame, they are not to be had now," was the reply.

As soon as I reached New York I discovered why I had found the cupboard bare in Prague — the books had moved across the Atlantic to America! My treasured Little Jesus cards which I had sent only to special friends at Christmas time had flown away to be made into a book.

I could be sorry no longer that I had not found them in Prague now that some of the lovely pictures of Czechoslovakia had been made available for American children.

From this country of color and legend have come this fall four books which stand out in the beautiful array of new books with especial prominence.

"Little Christmas, or How the Toys Come" (Macmillan, $2.00) is none other than my set of Little Jesus pictures made into a tender and lovely story of a little boy far away, long ago, and today. The pictures, which were painted by a young painter, Zdenek Guth, in 1920, have had to travel across the ocean to find some one who liked them so well that she sat down and wrote their story so American children could love them too. The title page of this little book does not tell who wrote the story, but I happen to know that it was written by a distinguished and splendid lover of books for boys and girls, Louise Seaman of the Macmillan Company. I like this little book so much that I am proud that an American could have told this story with such simplicity and charm.

Quite different in both size and coloring are the other three books from Czechoslovakia this year. All three of them are lavishly illustrated by Rudolf Mates, a well-known Czech illustrator and decorator. "The Forest Story" (The Macmillan Company, $3.50) and "The Magic Flutes" (Longmans, Green, $3.50) were both written by Joseph Kozisek. The artist and author have worked together in complete harmony to produce striking and handsome books. "The Forest Story" leads us into soft and quiet woodland pathways where we meet kind Hare, Hedgehog the Knight, old Mole, Father Frog, Cricket and his magic fiddle and other small beasties who lead an exciting and eventful life of their own in the forest. Every page and margin of the Mates books blossom with clear color excellently reproduced by Czech printing houses.

"The Magic Flutes" relates in rollicking verse, which has been given a prose translation in English, the adventures of the eight sons of Mother and Father Mouse who tramped merrily out into the world to seek their fortunes, armed only with magic flutes of maplewood. Everywhere the melodies from these flutes charmed away grief and sadness.

In "Nursery Rhymes from the Bohemian" (McBride, $2.00), Mr. Mates has chosen some of the verses which are as well known to Czech children as Mother Goose is to ours. In his gay and splendid coloring the artist pictures the dignified cat Mica, in ermine trimmed coat, taking her five babies out for a walk; Andulinka, going out to greet the new day with flowers for the sun; the farmer plowing with his sturdy white horses; children scurrying out of the rain under a huge umbrella. Such spirited books offer not only great amusement and pleasure to children in this country as beautiful books, but they also bring unforgettable impressions of Czechoslovakia with them.

"The Little Christmas" is a book to hug tight and treasure. The gorgeous pages of Rudolf Mates shout aloud to be framed and hung on the walls of the children's room; they are too lively to stay shut up inside the covers of their bindings.

HOWARD PYLE: A BACKWARD GLANCE

By Virginia Kirkus

TWENTY-FIVE years ago we moved from New Jersey to Wilmington, Delaware. It was a momentous occasion for us youngsters, and the most exciting part of it was that there would be a new school — a *real* school, not the type of Dame School where we'd spent our few school years up to that time. Well I remember that first day in the new school, — the staring eyes of twenty-odd children in the room to which I was assigned, double desks, of graded sizes, and the ordeal of being tried out to see whether I was in the right class. I am sure I thought I could never live down the mortification of misspelling Delaware that day. After all, to them Delaware had meant something concrete, to me nothing.

And the girl who laughed hardest, and who spelled it correctly after me, was Eleanor Pyle. In those days she was a long-legged, lanky child, with the straightest hair I've ever seen, freckles, and laughing blue eyes. And — at recess — I was told she was Howard Pyle's daughter.

That name meant far more to me than *Delaware*. I had already devoured the King Arthur books, "Pepper and Salt," "The Wonder Clock," and "Robin Hood." And one of the most exciting days in all those exciting days was when first I went over to Eleanor's to play with "the gang," and was taken upstairs to her room where I saw framed originals from the books I'd loved so well. Downstairs, later on, I was to see Mr. Pyle actually at work on the panels of the seasons which decorated their drawing-room. But now, my thrill was enough in recognizing one after another of those characteristic black and white drawings.

"The gang" was an institution! I was enormously flattered at being allowed to join. Three of the Pyle children belonged to it, — Howard, next older than Eleanor, and Geoffrey, next younger. Phoebe, the older sister, was "coming out," and therefore miles out of our reach. Theo-

dore, the oldest brother, was, I believe, away at school, and Wilfred, the youngest member of the family, was occasionally used, often abused as a prime nuisance, but rarely allowed to join in our activities.

These consisted primarily of strenuous daily battles of "Prisoners' Base," which left the Pyles' back yard a barren, grassless wilderness. And on rainy days we'd play Ghosts, or Twenty Questions or Up Jenkins indoors. Occasionally we collected funds sufficient for a marshmallow roast after dark — a great and rare treat in those days when dark spelled bedtime to most of us.

Mr. Pyle occasionally joined us for the indoor games; always was there for the marshmallow roasts! and pled our cause frequently when the neighbors complained of our noisiness. A big kindly man, smooth shaven, with blue eyes that looked right into one's heart, and a smile that won every child to him. It was always an event when he appeared.

One day at recess Eleanor summoned several of us. It seems her father was disturbed at our literary gaps. We were most of us omnivorous readers, but we were neglecting the quieter, staider classics. Had any of us read "The Vicar of Wakefield"? It seems none of us had. So straightway was formed The Tuesday Afternoon Reading Club. That day "the gang" could do without us.

So during all of the winter, six or eight of us girls (no boys allowed) met at the studio, and read aloud. "The Vicar of Wakefield" was not a huge success, but the glamour of the studio, — with its mysterious and fascinating chests filled with all sorts of costumes, with the armour and weapons and other properties for artists' models, — held us every one. Best of all, was watching Mr. Pyle at work, seeing grow under his brush, pictures now familiar to all who love his work. The picture that I remember best that winter is the one of the marooned pirate, sitting, head on knees, the epitome of despair. Mr. Pyle often painted the same scene over and over again, starting with a small canvas and work-

ing up to a large one. This particular painting forms, I believe, part of the decoration of a public building in a mid-Western city. But in reproduction we know it in his "Book of Pirates."

And, in all justice to ourselves, as healthy young animals, I must confess that the two pound box of chocolates, the cookies, cakes, and lemonade, helped make the afternoons a joy.

After "The Vicar" came "Pride and Prejudice," and then, as I remember it, "Wuthering Heights." When spring days and basketball practice claimed us, we reluctantly gave up the readings, but many's the time one or more of us would drop in as we passed the studio for a word with our good friend, and always he made us welcome, always acted as if he wanted us to feel at home.

Eleven and twelve years old we were, most of us, but I'll wager no one of us has forgotten him, no one of us but has looked back on those wintry afternoons in the pleasant fire-lighted studio many times, realizing how vital a part of our background, literary and artistic, it has become. I was at boarding school when the news of his death in Florence reached me, and I knew then I had lost a very real friend.

From Howard Pyle's "Book of Pirates" (Harper)

NEW BOOKS OF THE FALL

WE are sending, under separate cover, to all Horn Book subscribers, and shall be glad to send to any others who may ask for it, a longer, more complete list of the new books for young people. In order to present the same books from another approach, the list that follows here is shorter and the arrangement and handling quite different.

PICTURE BOOKS

"Yes. The only dream. The only thing that had ever stirred him. To play Indian — perhaps because all the others *would* so persistently play English. To have an Indian name; to travel in Indian fashion along an Indian road to an Indian village; to play or even to work, in Indian fields; to roam an Indian jungle; to sit and to sleep by an Indian fire — that had been the one great dream, ever since . . . ever since he had opened a Christmas parcel and pulled out a certain picture book. Perhaps before — only he couldn't remember anything before. Certainly ever afterward."

THE Petershams' "Miki" will stir some small boys and girls to dream journeys just as that picture book of trades once stirred John Eyton in India and is made to stir Drew Bartle in his "Kullu of the Carts." What delight to go whish! straight off the pages to that bright-colored land of Hungary, once the home of Miska Petersham, and to find cottagers, and herdsmen, dogs and geese and merry-go-round barkers all friendly to that little boy "Miki," who becomes one — in the magic way of books — with the child who turns the pages.

Elsa Beskow's "Pelle's New Suit" will provide just as interesting, though less exciting, adventure in Sweden from the page where Pelle's lamb is ready for shearing until the day when the same lamb has a chance to see his master's fine new suit made from his wool.

The new picture books introduce three new artists to American children: — Rudolf Mates with three books from Czechoslovakia, richly gay in color, with most amusing portrayal of animals and little creatures of the woods. Louis Moe, a Norwegian artist who has lived for a long

time in Denmark and who celebrated his seventieth birthday in Copenhagen on April 19. To children in Denmark, his comical pictures have long been as familiar as Randolph Caldecott to English-speaking boys and girls. From Germany comes the delicately lovely drawings of children at play by Elsa Eisgruber. These pages — while perhaps they may not prove such fine springboards to dreams — have just the same contribution to make to taste, pleasure and delicacy that charm makes in everyday life.

Such names as Emma Brock, Wanda Gàg, William Nicholson and Berta and Elmer Hader are descriptions in themselves. Each of the other books is recommended by its place on the list.

In the following list the illustrator's name is given first. Where only one name is given, the artist has made the complete book.

From "The Runaway Sardine"
Illustrated by Emma Brock (Knopf)

Elsa Beskow. PELLE'S NEW SUIT *Harper* $1.25

Emma Brock. THE RUNAWAY SARDINE *Knopf* 2.00

Elsa Eisgruber. SPIN, TOP, SPIN, AND ROSMARIE AND THYME *Macmillan* 3.00

Ethel Everett. NURSERY RHYMES *Nelson* 1.25

Berta and Elmer Hader. A MONKEY TALE BY HAMILTON WILLIAMSON *Doubleday* .75

Berta and Elmer Hader. TWO FUNNY CLOWNS *Coward* 1.50

Elizabeth King. TODAY'S A B C BOOK *McBride* 1.50
Aeroplane, engine, hangar, motorcycle, van, Zeppelin.

William Nicholson. THE PIRATE TWINS *Coward* 1.50

Janet Smalley. PLUM TO PLUM JAM AND STILL MORE PICTURE TALES OF HOW THINGS COME TO BE *Morrow* 1.75
A companion book to "Rice to Rice Pudding"

Beatrice and Sylvia Tobias. A BUSY DAY *Dutton* 2.00

Dugald Stewart Walker. SALLY'S A B C *Harcourt* 3.00
A picture book of Colonial New England made from a real sampler sewed by little Sally Tate in 1790.

Kurt Wiese. HAPPY HOUR BOOKS
Six new titles with text by Charlotte Kuh, formerly a teacher at the Francis Parker School, now a mother of three children. The Fireman. The Engineer. The Policeman. The Postman. The Delivery Man. The Motorman.

Wanda Gag. THE FUNNY THING *Coward* 1.50

Zdenek Guth. LITTLE CHRISTMAS OR HOW THE TOYS COME *Macmillan* 2.00

Rudolf Mates. A FOREST STORY BY JOSEF KOZISEK *Macmillan* 3.50

Rudolf Mates. MAGIC FLUTES BY JOSEF KOZISEK *Longmans* 3.50

Rudolf Mates. NURSERY RHYMES FROM THE BOHEMIAN *McBride* 2.00

Louis Moe. ADVENTURES OF THREE LITTLE PIGS *Longmans* 1.50

Louis Moe. RAGGLE TAGGLE BEAR *Longmans* 1.50

Louis Moe. THE VAIN PUSSY CAT *Longmans* 1.00

J. Paget-Fredericks. GREEN PIPES — POEMS *Macmillan* 3.50

Maud and Miska Petersham. MIKI *Doubleday* 2.00

Tom Seidmann-Freud. PEREGRIN AND THE GOLDFISH *Macmillan* 2.00

H. G. Wells. THE ADVENTURES OF TOMMY *Stokes* 2.00
Mr. Wells entertained himself during convalescence by writing and illustrating the story of Tommy, who received a very large gift from a rich man.

Kurt Wiese. KAROO THE KANGAROO *Coward* 1.50

UNUSUAL CUT-OUTS AND PAINTING BOOKS

Spilhaus, Margaret Whiting. THE HAPPY LITTLE HOUSE. A Hand-Craft Book
Illustrated with Black and White Plates and over Thirty Diagrams. *Blackwell* 1.00
A mother in Cape Town worked out for her own little girl, plans and diagrams for the building of a cardboard house. They used the simple and beautiful old Dutch cottages of their region as models. And when the house was made they proceeded to furniture, going again to the simple, *suitable* old Dutch pieces for their models. The text which accompanies the patterns is delightfully suggestive without being the least bit didactic. If only we might have more cut-outs of Colonial styles, and of the various types of English architecture. This book will interest boys and girls of all ages who like to do deft hand work.

Hellé, André. No. 1. LE PORT BRETON
No. 2. UNE FÊTE AU VILLAGE NÈGRE
No. 3. LE MARCHÉ
All to color and to cut out. *Berger-Levrault* Each, .40
These three books can be used by children as young as five and six. The figures have folds to make them stand up, and all are very bright and interesting. In "A Seaport Village of Brittany" the picturesque fisherfolk, their wives and children are shown, their boats, homes and church. "The Festival in a Negro Village" has true African atmosphere, and "The Market" is almost as gaily fascinating as the real French market.

Françoise. IMAGES À COLORIER POUR LES PETITS ENFANTS SAGES. Nos. 1 and 2 *Tolmer* Each, .45
These are two of the nicest painting books for small children we have ever seen. They form, together with a certain group of Swiss painting books, a small collection of truly satisfactory books to color. Here is a field for young artists to consider and Françoise has certainly set a stimulating new standard.

FAIRY CREATURES OF THE WOOD

GIRRY LEE, the Hare, came to Phelim, the long, yellow dog, to complain of the Story-Teller's Black Cat. He said the Black Cat sat on the roof of his house and jeered and sneered at him and sang insulting songs about him and his ears. Girry Lee begged Phelim with his dignity to have a talk with the Story-Teller and see if the Black Cat could not be made to change his ways. Phelim went finally to the Story-Teller's house to tell him of his Cat's unpleasant ways. The Black Cat came in, too, and spoke for himself, but finally the Story-Teller said: —

"Now, now my little Cat, you must not be savage and fierce. I am beginning to think you must be in the wrong. Remember, little Cat, that I am old and tired of wandering, and so I was glad to find this little house and to rest on this pleasant hillside, where the fairies come and go, and the birds and beasts can be my friends, and especially where this Fairy Child will come to hear my stories. But if you, little Cat, are going to bring trouble and distress to this quiet place, then we must begin our wandering again; for if I dislike wandering, I dislike quarreling still more. I am too old for strife and bitterness. We will move on if we cannot live at peace with our neighbors."

From "The Fairy Caravan"
Illustrated by Beatrix Potter (McKay)

Whereupon the Black Cat agreed to be a model of civility and politeness. "When I meet him" (the Hare), he said, "I will turn my head away, so that I may not see his ears, and I will say, 'Good Health to you, Girry Lee.' "

Phelim told Girry Lee all that had happened, and Girry Lee told Roseen, and Roseen told the Clogmaker's Wife and the Kerry Cow and all the others. For "Roseen" is the little black pig, who gives the title to Anne Casserley's new book, and since Roseen is very kind, very hospitable and very friendly to every one on the hillside, it is natural that she should be able to pass the news on to Wild Goat, to Coppal Ru the Red Horse, to Ailie the Duck, to the Young Donkey, the Kerry Calf, to Kaora the White Sheep, and to Cet the Piper. All these interesting personalities appear in the stories of "Roseen," and Roseen herself appears in nearly all of them.

Now all the books in the following section have several things in common. One is that in each animals talk and act very like humans, only, perhaps on the whole, rather better. Another is that the spirit of friendliness, rather than anger, malice and fear, is strong in all of them. Every book has humor, too, so that altogether they make up a gay and merry company with plenty of salty, dry humor in "Roseen" and in "The Fat Camel of Bagdad," for Rumswiddle, that wise and somewhat ironical and philosophical donkey, and his master, Abdallah, appear again in this book. As for the Fat Camel, not a word shall be said about her to spoil the surprise of the book.

Strangely enough, the same kind of humor comes from a delightful new donkey, — Millitinkle in "Tal." Millitinkle was snow-white in color, with pink ears. Millitinkle's manner will make you think a little of the Caterpillar in "Alice." "Tal" himself, a nice orphan boy, goes on a marvelous journey with Millitinkle and her master, a friendly old man with a long beard and green eyes. His name is Noom-Zor-Noom and he wears bright red shoes turned up at the toes; big, puffy, white silk pantaloons; and an orange silk jacket all embroidered with little gold dragons.

From "Kasperle's Adventures"
Illustrated by Frank Dobias (Macmillan)

The forest — yes, trees, hills, meadows, woods, are in the background of most of these stories. No one who reads Fjeril Hess's "The Magic Switch" will ever forget that Marenka could talk with Pan Houser the goose and other animals and trees and flowers, because she was a lovely, gentle child with no anger in her heart and had taken her switch from the white birch, the purest of trees. No one will forget Marenka's Grandmother's story about the coming of anger into the world and the special gift which the silver birch now, once in a hundred years, may sometimes bestow.

It was in the forest that Master Friedolin lived and carved his wonderful dolls, the Kasperle. Frau Annette, his wife,

and their lovely adopted daughter dressed the dolls, and the children from the nearby villages were always coming out to see them. Life in that cottage in the forest was so happy that each was always saying, "Nowhere can it be so pleasant as it is here." And it was in a quaint chest of that old house that a live Kasperle was found. Then there was the mischief to pay!

"The Fairy Caravan" is full of hills and vales, deep woodlands and pleasant farms, the fairies come and go through the pages, and birds and beasts are friends. Pony Billy and Sandy, the White Highland Terrier, Xarifa, the Dormouse, and Tuppenny, the long-haired guinea pig, with Jenny Ferret and Paddy Pig, make up the circus caravan. And their adventures are most amusing. This book has all the charm of "Roly Poly Pudding," "The Pie and the Patty Pan" and the other little books, but it has much more besides. For into a characteristic story the author has put a lifetime's deep joy in familiar country, and a lifetime's sensitive sympathy with creatures large and small. Certain chapters of "The Fairy Caravan" are lyric in quality. The Fairy Horseshoes chapter with the Blacksmith's Dog, "Mettle," at the forge, is wonderful for its speed and its

From "The Magic Switch"
Illustrated by Neva Kanaga Brown (Macmillan)

joyous memories of horses and their shoes. The chapter called "The Sheep" has almost an epic quality.

All the books in this section will be enjoyed by children under ten, but the first group is distinctly younger in interest than the second.

THE MAGIC FLUTES. Josef Kosizek *Longmans* 3.50
With pictures by Rudolf Mates
The eight sons of Father and Mother Mouse go out into the world with only their Magic Flutes. But these carry happiness and banish pain and anger and malice wherever their players go. The pictures go gaily and colorfully with the text.

NOISY NORA, AN ALMOST TRUE STORY. Hugh Lofting *Stokes* 1.25
Even the pigs found Nora's table manners unpleasant.

FATMA WAS A GOOSE, TUNIS TALES. Dahris Butterworth Martin. With pictures by B. L. Cuming *Doubleday* 2.00
Fatma the Goose and her friend Sadi the Camel go to Tunis to see the Bey. There are other stories too.

THE GREEDY GOROO. Edith Rickert *Doubleday* .75
Pictures by Elizabeth M. Fisher
This is one of the hungriest of books.

COCO THE GOAT. Rhea Wells *Doubleday* 2.00
Pictures by the author.
Coco belongs to a boy in a far-away village of Spain. Just as nice a book as "Peppi the Duck."

SALLY IN HER FUR COAT. Eliza Orne White *Houghton* 1.75
Illustrated by Lisl Hummel
Another amusing kitten story like "Brothers in Fur," with Lisl Hummel's scissor cuts for pictures.

THE KITTEN THAT GREW TOO FAT. Clara V. Winlow
Illustrated by Inez Hogan *Macrae* 1.50
The kitten in this story was very wise. She left the palace for a cottage.

ALICE'S ADVENTURES IN WONDERLAND. Lewis Carroll
Illustrated by Willy Pogany *Dutton* 2.00
Lewis Carroll would have been the last person to hold his "Alice" sacrosanct from the hand of young illustrators, however much he preferred Sir John Tenniel. Pogany may carry Alice into some modernly mechanized home where Sir John would be neglected because unappreciated.

ALICE'S ADVENTURES IN WONDERLAND. Lewis Carroll
Macmillan 1.00
Illustrated by John Tenniel (The Little Library)
Such a nice companionable little "Alice."

ROSEEN. Anne Casserley *Harper* 2.00
Illustrated by the author.

TOUTOU IN BONDAGE. Elizabeth Coatsworth
Illustrated by Thomas Handforth *Macmillan* 2.25
A spoiled fat poodle becomes a thin, agile performer of tricks on Moroccan streets and will not return to his mistress. One of the most perfectly made books of the year.

THE FAT CAMEL OF BAGDAD, A NEW TALE OF ABDALLAH'S ADVENTURES. Baroness Dombrowski
Macmillan 2.00

TAL, HIS MARVELLOUS ADVENTURES WITH NOOM-ZOR-NOOM. Paul Fenimore Cooper
Illustrated by Ruth Reeves *Morrow* 2.50
Gorgeous stories.

THE MAGIC SWITCH. Fjeril Hess *Macmillan* 2.00
Illustrated by Neva Kanaga Brown

THE FAIRY CARAVAN. Beatrix Potter *McKay* 2.00

KASPERLE'S ADVENTURES. Josephine Siebe *Macmillan* 2.50
Illustrated by Frank Dobias

SALLY GABBLE AND THE FAIRIES. Miriam Clark Potter
Macmillan 1.00
Illustrated by Helen Sewell (Little Library)

From "The Fairy Caravan"
Illustrated by Beatrix Potter (McKay)

THE EARTH AND THE WONDERS OF SCIENCE

MRS. AMABEL WILLIAMS-ELLIS, in an unusual book called "Men Who Found Out," presents wonderfully interesting sketches of eight great scientists — Galileo, William Harvey, Antony van Leeuwenhoek (pronounce Layvenhook), Faraday, Charles Darwin, Pasteur, Lord Lister, Madame Curie. She tells of their life, their experiments and their findings, and also how the world received them.

In Galileo's time men were persecuted for their discoveries. Giordano Bruno was imprisoned and burned for believing with Copernicus that the earth moved round the sun. And Galileo himself with his first telescope was forbidden to believe that the moon was another world or that Jupiter had two moons.

The days of the Bible's being read as a book of science are not entirely passed even now, but most people will welcome for their children (and for themselves, too, where previous knowledge of natural sciences does not exist) Professor Maxwell Reed's splendid book, "The Earth for Sam — The Story of Mountains, Rivers, Dinosaurs, and Men."

The story of the earth before history as the archeologists have been reading the story in rocks, in fossilized forests, in river bed changes.

> Once upon a time, where Massachusetts and Connecticut now are, great wrinkles were formed. After millions of years these mountains are all worn away by rain and snow. Then a new wrinkle came, the land rose several hundred feet, and once more the rivers started on their long, tedious wearing away of the land and carrying the soil particles down to the seashore. They are still patiently doing it. The Connecticut River has cut out for itself a broad valley so that you would hardly believe as you cross it now that it once rushed into Long Island Sound between high cliffs which it had cut from rock.

Mr. Reed has not used a juvenile style other than simplicity and great clearness in writing his book, but its title belittles it. However, you can't keep a good thing down

and we believe this book will live and make its way through the enthusiasm of its readers in spite of its title.

"Little Black Nose, the Story of a Pioneer," is the story of De Witt Clinton's first little locomotive, with much of the colorful early history of railroading told along with it. Plenty of boys who enjoy this book will sooner or later be tackling a model railroad for themselves, and there is a book ready to their hand. Mr. Albert Sprague Coolidge began building tracks and running trains at an early age, and recently at the Shady Hill School, Cambridge, he organized a Mechanics' Club which, under Mr. Coolidge's direction, built and ran a miniature railroad. The book has complete directions and many pictures and diagrams.

BIG FELLOW, THE STORY OF A ROAD-MAKING SHOVEL
Dorothy W. Baruch *Harper* 3.00
A small boy learns about roading and the big machines that do the work.

LITTLE BLACK NOSE, THE STORY OF A PIONEER
Hildegarde Hoyt Swift *Harcourt* 2.00

MEN WHO FOUND OUT, STORIES OF GREAT SCIENTIFIC DISCOVERERS. Amabel Williams-Ellis *Gerald Howe* 1.75

THE BOOK OF AIRPLANES. Lieut. Com. J. W. Iseman and Lieut. Sloan Taylor *Oxford* 1.00
A simple history of aeronautics, beginning with the very ancient efforts to fly, and giving at the end a list of the famous flights.

AIRCRAFT OF THE WORLD. Major F. A. De V. Robertson 3.00
A large, interesting English book with chapters on The Royal Air Force, Commercial Flying, Sea Planes and Amphibians, and other kinds of planes, Air Sport, etc. The book has many pictures, some in color.

THE EARTH FOR SAM: THE STORY OF MOUNTAINS, RIVERS, DINOSAURS AND MEN. Maxwell Reed *Harcourt* 3.00

THE HUMAN SIDE OF SCIENCE. Grove Wilson *Cosmopolitan* 4.00
This book presents the same kind of material as Mrs. Williams-Ellis's volume in a manner interesting to boys and girls of High School age. The twenty-eight sketches begin with the ancient scientists, Thales, Aristotle, Galen, and come down to Hertz, Langley and Einstein.

FRIENDSHIPS AND PLEASURES

"Mr. Hermit Crab" is the most remarkable and original book in this group, and not only because it was written when the author was fourteen, but because in an amazing way it lets us into the minds of the ten-year-old "heroines," Lucia and Louisa, and makes us see, through their eyes, two worlds, one of reality and one of fancy, one in which Miss Gray, the "vinegary" governess, Great-uncle Stephenson, "a respectable bookworm," and Lady Mathilda, the despised doll, loom large, and the other in which are humans suffering enchantment, direful happenings, and unknown destinies. Mr. Hermit Crab and the Wicked Fairy belong to this world and John O' Groat, the favored doll. Children of the same age as these two friends, Lucia and Louisa, who solemnly celebrated the rite of friendship — the recipe for which "for the benefit of the uninitiated" is given in full — will delight in the humorous adventures of these children

From "Tilly-Tod"
Illustrated by Mary Hamilton Frye (Doubleday)

and the romances of their elders, one of which has a strange result.

". . . And I become your — oh, Lucia! — I'm your aunt!" . . .

"No, you don't!"

"But I do! Just listen! My mother married your great-uncle, so he becomes —" and she would have gone over it again, if Lucia had not stopped her.

"Well, I don't care! So there!" and she faced her desperately. She saw in the far future, dark and drear, a Louisa always domineering over her, and who, when she objected to such treatment, would triumphantly exclaim, "But I'm your aunt!" Unanswerable answer!

In characterization, in story technique, and in vocabulary this book would stand many a test applied to mature work.

SIMPLE SUSAN AND OTHER STORIES. Maria Edgeworth
Illustrated by Clara Burd (The Children's Classics)
Macmillan 1.75

HITTY — HER FIRST HUNDRED YEARS. Rachel Field
Illustrated by Dorothy P. Lathrop *Macmillan* 2.50

Hitty was a fortunate doll since she was made out of mountain ash and the story she tells of her "first hundred years" is full of adventures on sea and land.

POCKET HANDKERCHIEF PARK. Rachel Field *Doubleday* .75

A little book with colored pictures by the author which tells how Pocket Handkerchief Park was spared through the Midsummer Eve's wish of little Timothy Toomey.

TILLY-TOD. Elizabeth Janet Gray
Illustrated by Mary Hamilton Frye *Doubleday* 1.50

Tilly-Tod were little Quaker twins and they lived on a farm at the time of the Civil War. There was great rejoicing when the war was over and when Aunt Lyddy and her soldier were married.

MISS PERT'S CHRISTMAS TREE. J. Paget-Fredericks
Macmillan 3.50

A simple story of Christmas in an English country house with beautiful pictures in color.

MR. HERMIT CRAB. Mimpsy Rhys
Illustrated by Helen Sewell *Macmillan* 2.25

SOPHIE. Madame de Segur
Translated by Marguerite Melcher *Knopf* 1.75

A favorite story of a little French girl and how she behaved and misbehaved.

THE OTHER CROWD. Mabel Pierce Ashley *Harcourt* 2.00
The doings of two groups of young people during a summer at a seashore resort.

CARMELLA COMMANDS. Walter S. Ball *Harper* 2.00
The winner of the Harper-American Girl prize contest. A realistic story of a young Italian girl, intelligent, spirited, and full of ambition and enterprise.

From "Hitty"
Illustrated by Dorothy P. Lathrop (Macmillan)

COCKATOO. Gladys Hasty Carroll *Macmillan* 2.00
A story concerning a young girl and her white cockatoo which has a mystery to be revealed.

THE GALLANT LALLANES. Louise M. Guyol *Harper* 2.00
The story of a New Orleans family and how they meet the limitations of a reduced income.

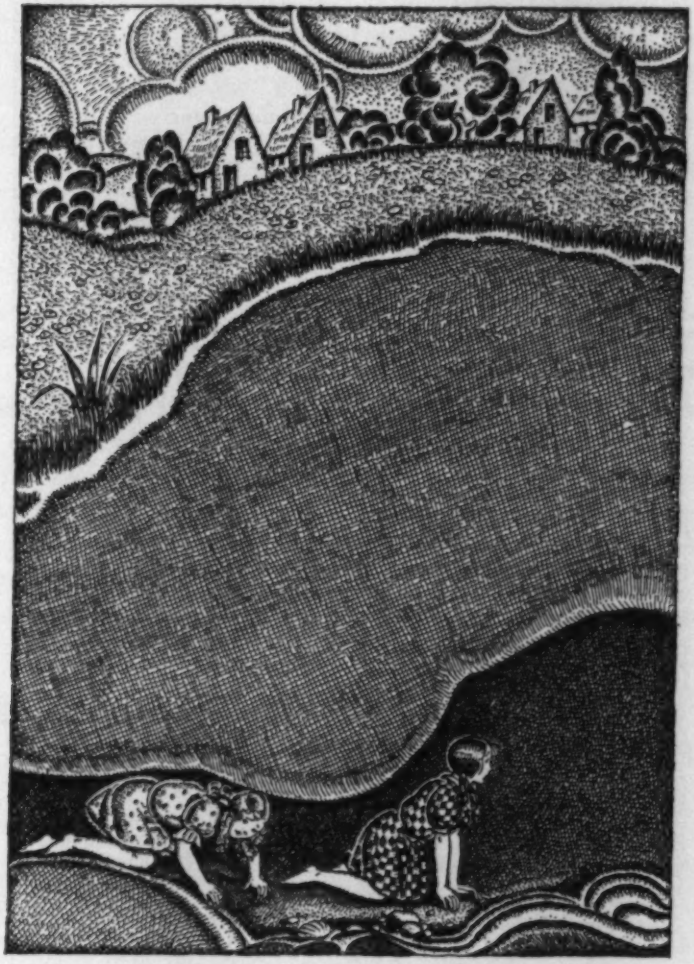
THE LAST CRUISE OF THE PANTHER. Macgregor Jenkins *Penn* 2.00
Amusing escapades of two rival gangs of boys.

SHINER WATSON, THE AUTOBIOGRAPHY OF A BOY. Macgregor Jenkins *Bobbs* 2.00

A good story of Shiner and his friend Peeler, and the "great events" in their lives.

THE JUMPING-OFF PLACE. Marian Hurd McNeely *Longmans* 2.00

A family of children headed by a seventeen-year-old girl make a home for themselves on the Dakota prairie.



One of Lucia's and Louisa's Adventures
From "Mr. Hermit Crab." Illustrated by Helen Sewell
(Macmillan)

TIMBER LINE: THE STORY OF A GIRL OF THE CORDILLERAN FOREST. Alida Sims Malkus *Harcourt* 2.50

How Dawn, born in the wilderness, helps to save the forest and wild life from destruction.

THE CROOKED APPLE TREE. Cornelia Meigs
Illustrated by Helen Mason Grose *Little* 2.00

A home story laid in a small town on the Mississippi.

THE WONDERFUL VOYAGES OF CAP'N PEN
Harry Irving Shumway *Little* 2.00

Marvellous and humorous fabrications Cap'n Pen told the boys who congregated in his barn.

YOU MAKE YOUR OWN LUCK. Elsie Singmaster
Longmans 2.00

Nellie Edna teaches a mountain school in Virginia and finds the way to become "somebody."

THE RIGOR OF THE GAME. Arthur Stanwood Pier
Stories of college athletics. *Houghton* 2.00

PENROD JASHBER. Booth Tarkington *Doubleday* 2.00

More about Penrod and Sam, and as amusing as the earlier books.

CHESTNUT COURT. Mabel Tyrrell *Harper* 2.00

A good story of the happenings in a quaint corner of Paris.

WIND ON THE PRAIRIE. Lenora M. Weber
Illustrated by Kurt Wiese *Little* 2.00

Life on Hash Knife Ranch with a lost branding formula and the fate of a fine black horse to lend mystery and excitement.

GEOGRAPHY AND A GREAT DEAL BESIDES

A CHILD'S HISTORY OF GEOGRAPHY. V. M. Hillyer
Century 3.50

Mr. Hillyer believes that the best way to learn geography is by travel. "Nowadays travel is so easy that every child may look forward to traveling some day. This book is to give him some inkling of what there is to see, so that his travel may not be as meaningless as that of the simple sailor who goes around the world and returns with nothing but a parrot and a string of glass beads." Mr. Hillyer spreads the world out like a wonderful picture map where the countries are not colored spots with names of cities and towns whose inhabitants and importance are to be remembered in population figures and products, but as real places where real people live.

Each book listed here causes a door to open to show the life that is going on in a far-away home, for, as Mr. Hillyer says, "That's the way of the world. A place may be only a name on the map until you have known some one from there or been there yourself." In these books you will meet many fine people from many different countries and the quotation with each will show you some way of life different from our own in food, scenery, occupation, custom or costume. The books themselves will give you a complete picture full of life and action.

THE GOLDEN GOAT. Helen Hill and Violet Maxwell
Illustrated by the authors *Macmillan* 2.00

"I have pictured them working happy and content in their fields and vineyards, at their looms and their lasts and in their workshops, and, when the day's work is done, singing and dancing under olive trees. I grieve to hear that in this fair land of Provence, so blest by nature that we hardly know the rigors of winter, a whole city is given up to gloom and melancholy." Thus spoke King René to Mietto, the little countess of Rouchoun who traveled the length and breadth of Provence to bring gaiety back to her town.

THE ADVENTURES OF ANDRIS. Elizabeth P. Jacobi
Illustrated by Kata Benedek *Macmillan* 2.50

"On the afternoon of the twenty-second of December, a strange procession started for Master Korodi's cottage. Gabi walked in front, in an old sheepskin coat belonging to his father, a sheepskin cap and an alarming pair of moustaches made out of some hemp rope and stuck to his upper lip." Gabi was taking part of the old shepherd in the "Bethlehem minstrels," and these adventures of Andris all center about a Hungarian farm.

THE MAGIC DOLL OF ROUMANIA. Queen Marie
Illustrated by Maud and Miska Petersham *Stokes* 2.50

"She was lying on a sort of wooden bench, and under her head was a pillow of rather rough linen with an edge of embroidery. She was covered with a thick kind of carpet-blanket, striped with many colors, orange, green, blue, black, red, yellow, and a sort of terra-cotta brown. . . . It was certainly an attractive rug — but where were the sheets?" Nancy, a little American, encounters many other interesting and different ways of living during her journey through Roumania with her magic doll. Also she hears many Roumanian songs and stories.

TRAVELLING SHOPS STORIES OF CHINESE CHILDREN
Dorothy Rowe *Macmillan* 2.00

"Do you hear?" she said in a shrill whisper. "Listen to that drum beating over the courtyard wall."
Su Chen stopped her crying so she could hear, and in a moment she shrieked, "Oh, it's the peddler of silk threads and he is near our door! Hurry, hurry, Amah!"

OLAF, LOFOTEN FISHERMAN. Constance Wiel Schram
Translated from the Norwegian by Siri Andrews
Illustrated by Marjorie Flack *Longmans* 2.00

"My name is Olaf, son of the doctor," answered Olaf quickly, happy because the man's voice sounded kind. "Why do you hang the fish on the rods?" he hurried to ask in return.
"They will be stockfish by summer. Nice and stiff as a stick of wood. We send it to Italy and Holland and Hamburg. They eat ever so much stockfish from here, I can tell you."

THE CHINESE INK STICK. Kurt Wiese *Doubleday* 2.00

"Fastened to the sides of the fisherman's boats are long poles; on these poles sit big black birds called cormorants. Around its neck each bird has a brass ring, so that it cannot swallow the fish it catches. When the bird comes out of the water with the fish in its beak, it at once returns to the boat."

A Map of Children Everywhere. Ruth Hambidge *Day* 2.00

A picture map of the world showing what children of the different countries do and how they dress.

From "The Chinese Ink Stick"
Illustrated by Kurt Wiese (Doubleday)

Vaino, a Boy of New Finland. Julia Davis Adams *Dutton* 2.50

"What a meal she gave them, at about half past two! . . . After a glass of schnapps they had smorgasbrod, slices of brown and white bread with delicious things such as smoked salmon, raw eel, or cheese laid on them. . . . They finished off on clabber with black bread crumbs and brown sugar sprinkled over it, and washed down the whole with the best Rhine wine that could be found in the cellar." Vaino is a young boy at school in Helsingfors at the outbreak of the Red Revolution. Into the modern story are woven Finnish legends full of beauty and poetry.

NOAH'S GRANDCHILDREN. Julier C. Chevalier *Doubleday* 2.00

"Hurrah!" shouted Choo-Choo, "they are going to fight their horses."

"Fight horses?" Gogi repeated in wonderment. "I have heard of fighting rams and roosters, but never of fighting horses."

Gogi and Keto live in Guria on the slopes of the Caucasus Mountains and their life is full of strange and interesting things.

UNDER TWO EAGLES. Helen Coale Crew
Illustrated by Henry C. Pitz *Little* 2.00

"They had gone about a mile, the horses stepping along at a good pace, when they heard a noise of galloping hoofs behind them. Looking over their shoulders they saw another wagon full of milk cans pulled along at a tremendous pace by three horses. It came so fast the milk cans were rattling against each other. Standing up on the top of the driver's seat was a tall lad of seventeen, clad in white trousers, long shining boots, a green coat, and a red and yellow scarf tied around his head." This story of Poland, and particularly of two young Polish boys, is so full of life and vigor that it makes a lasting impression on the reader, and is one of the outstanding books of the fall.

ALANNA. Helen Coale Crew *Harper* 2.00

Alanna lives in Ballycooly and you will know her house from the other six houses of the little Irish village, for this particular summer has it not stalks of foxglove standing on its ridgepole, their feet in the thick, dusty-golden thatch, their purple plumes lifted up into the sky? Alanna thought it nothing short of a miracle, but many things were miracles in Alanna's eyes. It is not often that in one year we have two fine books from the same author, but this story and the preceding one are thoroughly delightful.

MALOU, A LITTLE SWISS GIRL. Mildred Criss
Doubleday 2.00

"Presently the shepherd boys began to come down from the pastures with the cows. The cowbells were all of different tone and sounded like soft music as the animals came filing through the rocky gateways at the bottom of the pastures." Malou owned the Hotel of the Six Cats, though she was just twelve years old, and it was built of rough stone covered with cement and tinted pink.

CEASE FIRING. Winifred Hulbert *Macmillan* 1.50

An international book, for each story is of boys and girls of a different country and of how the work of the League of Nations enters into their lives.

ROSES OF THE WINDS. Sonia Lustig *Doubleday* 1.00

A new edition of this splendid book in a new series of dollar books, the Windmill series. The story tells of life in Tiflis, of the children's adventures there and of Tamara's visit to Finland.

"It was a large and merry crowd which gathered in front of the community house with hatchets and sleds, ready to 'pave the way for the Christchild.'

"The paving of the way consisted of cutting piles and piles of fragrant pine boughs and taking them to the top of the highest hill over which the Star of Bethlehem was to shine that night."

PRAN OF ALBANIA. Elizabeth Cleveland Miller *Doubleday* 2.00

"Pran changed to her new-made stiff white jacket and arranged over her clipped hair, that lay in fringes at each cheek and on her forehead, a fresh cloth bordered in bright orange. She went outside and washed face and hands in the stream at the yard's edge." Pran's life in the mountains and as refugee in Skodra is full of colorful detail and exciting incident. Her betrothal and the strange vow she takes lead the story to a fine finish. One of the most interesting books of the fall for older girls.

MYSELF WHEN YOUNG, A BOY IN PERSIA. Youel B. Mirza *Doubleday* 2.50

"My playmates were envious of my good fortune. They crowded around to watch our departure. I rode behind Sirkhush and behind us trailed the donkeys who would carry back the rugs Sirkhush was to buy. Last of all rode the faithful Sadig. The donkeys filed slowly along to the jingling of the bells fastened to the fringes of the saddlebags."

THE LUCK OF GLENLORN. Edith Ballinger Price *Century* 1.75

A fine story of Scotland and of Calum Macmorair, the young "laird" of Glenlorn.

"Groping and peering through the reek, Andrew at length made out the thing that blocked his way. It was a sheiling — one of those low turf huts, roughly piled and thatched, where the women and children spent the summer months while the cattle and sheep were on the hills."

LEGENDS OF HEROES, WITCHES AND MAGIC

Two of these books, "Silver Magic" and "Legends of the Seven Seas," are general collections. The first begins with Hawthorne's version of "The Miraculous Pitcher" from ancient Greece and ends with "Beauty and the Beast." There are eight tales from "Gesta Romanorum," which has this bit of introduction. "Perhaps you will recognize these stories. Perhaps not. They are mostly old Greek legends, told and retold until they have lost the greater part of their original setting. The monks who used them to point the moral in their sermons thought they were Roman stories. However, each tale has gained a charm of its own with time, for if a tale is well told it matters not that it is accurately repeated. Each teller may add what grace he can, even you or I. And that is the moral." The editor says in the introduction, "After 'Gesta Romanorum' I have included a very famous tale, the 'Pleasant History of Reynard the Fox,' which, though long, I have not cut down, because not only is it a fairy tale, but it is a commentary upon the kind of life that kings and barons, knights and ladies, lived in medieval days.

"None of the other stories in this book, except 'The Children of Lir,' needs any comment from me. 'The Children of Lir,' an Irish tale, is perhaps the oldest in the book. How far back it goes, or when it was first told, nobody knows, perhaps in the days of the Cyclops who built the great walls of Inishmor."

There are two episodes of Finn MacCool in the collection, but for the lover of Irish legend no version of these can compare with "The Tangle-Coated Horse," which is the outstanding book in this section. Stories of Reynard appear also in "Three and the Moon," by a French poet and made into an unusually decorative book with double-page spreads in clear, brilliant colors by Artzybasheff.

"Legends of the Seven Seas" are gathered from the seafaring nations of the world, and have to do with the beings and the creatures which they believed inhabited the deep. Two stories of Rata are included, which are also to be found in "The Long Bright Land," all legends of the Maoris, with fine illustrations by Dorothy Lathrop.

WONDER TALES FROM FAIRY ISLES. Frances Jenkins Olcott
Illustrated by Constance Whittemore *Longmans* 2.00
Verse and stories from fairy lore of the British Isles.

THE GOOSE GIRL AND OTHER TALES FROM BROTHERS GRIMM
Illustrated by Einar Nerman *Macmillan* 1.00
Fourteen of the best known stories with many illustrations in black and white and color make this a nice addition to The Little Library.

OLD TALES FROM SPAIN. Felipe Alfau
Pictures by Rhea Wells *Doubleday* 2.00
Stories of unusual poetic beauty.

THE IVORY THRONE OF PERSIA. Dorothy Coit *Stokes* 3.00
Good retellings of the stories of Zal, Rustem and other Persian heroes.

THREE AND THE MOON. Legendary Stories of Old Brittany, Normandy, and Provence, told by Jacques Dorey and illustrated by Boris Artzybasheff *Knopf* 3.50

AMERICAN FOLK AND FAIRY TALES. Selected by Rachel Field with illustrations by Margaret Freeman
Scribner 3.00

THE LONG BRIGHT LAND. Fairy Tales from Southern Seas by Edith Howes. Illustrated by Dorothy Lathrop
Little 2.00

FOLK TALES OF BRITTANY. Elsie Masson
Edited by Amena Pendleton with drawings by Thornton Oakley *Macrae* 3.00
Marzin was rich — "that is to say he could salt down a pig every day, eat as much black bread as he wanted, and buy a pair of wooden shoes every Palm Sunday." Touches such as these make the setting real and the book full of atmosphere.

LEGENDS OF THE SEVEN SEAS. Margaret Evans Price
With pictures by the author *Harper* 2.50

THE ROMANCE OF ANTAR. Eunice Tietjens *Coward* 2.50

A hero story of the ancient days of Arabia. "Though the story as a whole has nothing equal to the tragic tale of Troy, yet Antar himself is as great an epic figure as any of the Greek heroes. Certainly no hero among the Greeks had as dramatic a death as this formidable son of the desert." — *Introduction.*

SILVER MAGIC. A collection of the World's Best Fairy Tales from all Countries by Romer Wilson *Harcourt* 2.50

THE TANGLE-COATED HORSE AND OTHER TALES
Episodes from Fionn Saga by Ella Young
Illustrated by Vera Bock *Longmans* 3.50

"The sun was yellowing towards evening. Fionn, son of Uail, chief of the warriors and hunters of Ireland, sat on a hillside that had the greenness of Spring. Close by him sat Bran, the hound that could bring down a stag single-handed, and at his feet stretched the shaggy hound Lonair, and the shaggier hound, Sgeolaun. All about the hillside were Fionn's men, building ovens and setting deer-meat and boar-flesh on spits for roasting."

ADVENTURE IN HISTORIC SETTING AND HISTORICAL BIOGRAPHY

"To friendship and true manhood! To all courageous companions!" With this toast to speed him, a young English lad sets his face towards a great adventure — mainly to sail with Magellan on the first voyage around the world. This is the theme of Mr. Finger's prize-winning story, "Courageous Companions," the book which won the $2,000 contest held by Longmans, Green. Those who do not like a detailed, slow-moving story of the sea will not enjoy this, but those who do will not even get enough in this well-packed book. It is a story of mutiny and black mischief, of storms and starvation, of savages and cruelty, and through it all a strong current of high enterprise and courage endangered by personal ambition and greed. The story is told with great skill and much beauty of description. In the other books, too, are courageous companions of different periods of history and different settings.

SUSANNA AND TRISTRAM. Marjorie Hill Allen *Houghton* 2.00
In which Susanna, sixteen years old, and Tristram, ten, assist in the escapes of slaves in the days prior to the Civil War.

THE PUEBLO GIRL. Cornelia James Cannon *Houghton* 2.00
A story of a girl of the Southwest and of the coming of Coronado and the Spaniards.

A DAUGHTER OF THE SEINE. Jeanette Eaton *Harper* 2.50
A fine story of Madame Roland and of the French Revolution in which she played an heroic and tragic part.

PIRATE'S PORT, A STORY OF OLD NEW YORK
Alida Sims Malkus *Harper* 2.00
Two young girls play the exciting parts in this story of piracy and adventure.

THE BLACK ARROWHEAD. Caroline Dale Snedeker
Doubleday 2.00
Early days on Long Island made real to a boy and girl by magic vision into the past.

A GIRL FROM LONDON. Rachel M. Varble
Illustrated by Beatrice Stevens *Little* 2.00
A Virginia plantation just before the Revolution is the scene of this story of Primrose Hampden, a little girl from across the water.

THE RED PRIOR'S LEGACY. Alfred H. Bill *Longmans* 2.00
A tale of adventure and hidden treasure with the setting of the French Revolution.

MICAH CLARKE. Sir Arthur Conan Doyle
Illustrated by Henry Pitz *Harper* 2.50
Adventure during the Monmouth rebellion and the downfall of the Stuarts.

COURAGEOUS COMPANIONS. Charles T. Finger
Illustrated by James Daugherty *Longmans* 3.00

THE MOCCASIN TRAIL. Reed Fulton *Doubleday* 2.00
The story of a boy who takes the trail with Kit Carson.

HERODOTUS, THE FIRST EUROPEAN HISTORIAN
Edited by Gordon King
Illustrated by Artzybasheff *Doubleday* 2.50
Selections concerning famous persons of Ancient History which makes them vivid and interesting — Croesus, Cyrus, Darius, Xerxes, etc.

A YOUNG VOLUNTEER WITH OLD HICKORY
George L. Knapp *Dodd* 2.00
A young messenger of General Jackson sees many of the Indian encounters during the Creek uprising at the time of the War of 1812. A good book to read in connection with Miss Nicolay's life of Andrew Jackson.

OLAF THE GLORIOUS. Robert Leighton
Illustrated by Henry Pitz (The Children's Classics)
Macmillan 1.75
A Viking story of how Olaf came to be king of Norway.

THE BLACK BUCCANEER. Stephen W. Meader
Illustrated by Mead Schaeffer *Harcourt* 3.50
Early days off the Maine coast when piracy abounded.

ANDREW JACKSON, THE FIGHTING PRESIDENT
Helen Nicolay *Century* 1.75
An impartial biography full of interesting episodes.

FALCONS OF FRANCE, A TALE OF YOUTH AND THE AIR
Charles Nordhoff and James Norman Hall *Little* 2.50
A story of the Lafayette Flying Corps and of its life of great daring.

SKULL HEAD THE TERRIBLE. James Willard Schultz
Houghton 1.75

This pictures the life of an Indian tribe of Montana and tells the exploits of Bear Child, a young warrior.

THE LANCES OF LINWOOD. Charlotte Yonge
Illustrated by Margaret De Angeli (The Children's Classics) *Macmillan* 1.75

Adventure and romance in the days of the Black Prince.

Half of a full-page spread by W. R. Lohse for "Kullu and the Elephant" (Bobbs)

THE SEA AND THE JUNGLE

"The minutes passed. All was still. Not a sound in the world but his own broken breathing, and the sound of dew, dripping from the trees. Never in all his life had he felt so utterly alone, so irretrievably lost. Terror of the forest — its vast solitudes — bore on him overwhelmingly, as terror of the waters might bear on a man drowning alone and far from land. He thought, with a yearning pang, of the open, friendly fields. How happy they had been! If only he had never gone marketing into Pundri. If only he had stayed his greedy fingers when the temptation to tear down that notice had come.

"Oh, this jungle — this jungle! If he thought of it any more it would drive him mad. The immensity of it! Only this morning, coming along the road, they had noticed, faint on the far horizon, a skein of misty blue like summer haze, silver-hemmed. The blue was the hills — the silver, the snows. 'How far,' they had inquired, 'to those hills?'

" 'A week's journey,' had been the reply, 'and jungle all the way.' "

The two books which should not be missed in this section are the two of the Indian jungle, "Kullu and the Elephant," from which the above quotation is taken, and Mr. Mukerji's wonderful story of a magnificent elephant, leader of a herd.

SQUARE-RIGGED. Jack Calvin	*Little*	2.00
SHANGHAI PASSAGE. Howard Pease	*Doubleday*	2.00
KULLU AND THE ELEPHANT. John Eyton Decorations by W. R. Lohse	*Bobbs*	2.50
FORGOTTEN GODS. Theodore Acland Harper and Winifred Harper	*Doubleday*	2.00
THE CHIEF OF THE HERD. Dhan Gopal Mukerji Illustrated by Mahlon Blaine	*Dutton*	2.00

Here are realms of gold in junior books

REALMS OF GOLD IN CHILDREN'S BOOKS ***by Bertha E. Mahony and Elinor Whitney.*** Padraic Colum calls this "a Baedeker to the country of children's books" and Anne Carroll Moore thinks it is "as important an addition to a home library as an unabridged dictionary, a reliable encyclopedia, or an up-to-date atlas." ***$5.00***

THE WINGED HORSE ANTHOLOGY ***by Joseph Auslander and Frank Ernest Hill.*** "The finest anthology of poetry in English" in a book that companions "The Winged Horse" and completes the famous story of poetry and the poets. ***$3.50.*** Boxed with "The Winged Horse," ***$7.00***

MIKI ***by Maud and Miska Petersham.*** Miki goes adventuring in Hungary with Sari, the goose, and Matyi, the shepherd's dog. A gorgeous picture book illustrated in six colors. ***$2.00***

THE CHINESE INK STICK ***by Kurt Wiese.*** The Ink Stick was made from the famous black earth called "Hei Du" and its story is a story of the colorful life in China. ***$2.00***

THE BLACK ARROWHEAD ***by Caroline Dale Snedeker.*** Dickey Bull and Sally meet some adventurous characters in a new book by the author of "Downright Dencey" that does for American history what "Puck of Pook's Hill" does for English. Illustrated. ***$2.00***

PRAN OF ALBANIA ***by Elizabeth Cleveland Miller.*** How a courageous mountain girl helps to save her country — and takes a strange vow. A book for older girls by the author of "Children of the Mountain Eagle." ***$2.00***

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From the story of
THE CHINESE INK STICK

PRAN, sturdy daughter of Albanian mountaineers

On the road to Buda Pest in MIKI

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FINE ARTS AND CRAFTS

"Every one knows how the knights of long ago glittered in their armor, what pride they took in their swords, how the ladies of the courts of the Middle Ages spent long hours over their beautifully written and painted books while their lords were away at the wars. Every one knows that kings sat proudly on carven thrones, watching, as they sat, the gayly woven figures upon tapestried walls.

"But of the men who labored that such things should be, of the weaver, the illuminator of books, the wood carver, and the armorer much less is known. The first four chapters of this book try to tell a little of these nameless men and of how they worked."

THUS Katharine Gibson introduces her beautiful Book of Great Craftsmen called "The Goldsmith of Florence." The second part tells of the great craftsmen of Florence. Lorenzo Ghiberti, Donatello and Luca Della Robbia, the sculptors. Cellini, the famous goldsmith and sculptor, too. Filippo Brunelleschi, the great architect, who capped the Duomo.

Part III is concerned with Craftsmen in America from the Revolution to the present time. In Boston, where Paul Revere practiced in earlier years the art of the silversmith, a master smith from the shores of the Baltic Sea in northern Germany designs and forges beautiful things in iron. His name is Frank Koralewsky. In Boston, too, the great wood carver from Oberammergau, Kirchmayer, has worked and still has his studio nearby now that he has retired from the business world and works as an independent artist. "The great days for art in this country are but beginning; we are only now awakening," is his hopeful prophecy for America. The splendid photographs of this book are an education in themselves, and the beauty of the whole is enhanced by Kalman Kubinyi's decorations. Many a grown-up will treasure this volume.

Susan Smith's "Made in America" is as perfect in its small way as "The Goldsmith of Florence" is in large. It supplements the large book and the two are delightful in contrast. Editor and artist showed genius in keeping this book a thin 12mo. Harrie Wood's drawings accompany and decorate the text sympathetically and gaily.

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MADE IN AMERICA. Susan Smith *Knopf* 2.00

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Stokes 2.50
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Alice learns the elements of musical form and composition by watching the parade of the notes and by leading them. By the author of "Alice in Orchestralia."

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From "Made in America" Illustrated by Harrie Wood (Knopf)

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While the fifth chapter, "The First Great American Architect" (Thomas Jefferson), is the high point of the book, every chapter is interesting in a lively way and would make good reading aloud. The book also covers the general crafts of the early colonies, Baron Stiegel, Duncan Phyfe, Sandwich Glass and Cape Cod Whalers, Currier and Ives, the print makers, and John Rogers of the statuettes.

The Secret A Bambino keeps

Della Robbia

From "The Goldsmith of Florence"
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HARCOURT, BRACE & COMPANY
Publishers New York

POETRY, SHORT STORIES AND SPECIAL EDITIONS

". . . But presently on a far edge of the hilltop, Anthony did see a young horse standing, a horse with a ruddy coat and a flaxen mane. He stood with the sun behind him, and the short mane stood up on his arched neck like a golden comb; he frisked his flaxen tail, and a gold fountain waved up and down the air. Suddenly he whinnied and scampered, and his whole body was made of red-gold light. He vanished over the furthest brow of the hill. Anthony clasped his father's hand. 'Was that the Sun's pony?' he asked.

" 'It looked very like it, didn't it? But I didn't see his wings.'

" 'Does the Sun's pony have wings?' asked Anthony.

" 'Rather!'

" 'Call him back, dad, and see,' begged Anthony.

"His father whistled and called, 'Hi! Pegasus!' but the golden colt did not come back, nor did they see him again. . . .

"Anthony's father told him if ever he had the luck to catch the Sun's pony and take a flight on him, he would see wonders, and perhaps write a poem that would be remembered forever."

* * * * *

"When he opened his eyes he saw standing before him, no bird, but the red-gold colt with the shining mane and tail. Now that it was close he could plainly see the beautiful golden pinions just closing over its flanks; its hoofs and eyes were like clear amber. The colt tossed its mane and whinnied — the sound was like a horse's whinny turned into a bird's song, or rather the song of all the birds of the morning. As plain as speech the whinny said to Anthony, 'Jump on my back and ride me!'

"With a bound Anthony was sitting there. The golden colt cantered a little way, and then rose like a bird in the air. Never, never had Anthony had so blissful a feeling as when the dazzling pinions opened and lifted him and his steed up the track of the midday sun. The pony flew with all the lovely tricks that Anthony had ever watched in birds, it twinkled like a starling and dipped like a tit, it hovered like a hawk and wheeled like a sparrow, it quivered up like a lark and glided down like a gull."

This is from Eleanor Farjeon's new book, "Kaleidoscope," and Anthony as a boy and young man is the hero of the various episodes or patterns which the magic kaleidoscope makes in its shifting of everyday commonplace events into shimmering fantasies. This is a book one cannot recom-

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HARPER & BROTHERS

PUBLISHERS **NEW YORK**

mend to every one, but must be "discovered" and then passed on only to one's best friends.

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THE LITTLE DONKEY

Translated from the French of Francis Jammes, "L'Âne Était Petit"
by Isabel Devine Moore

The poem in French was published in the August Horn Book

The little donkey, wet with falling rain,
Turns homeward through the wooded path again.
His task is done: along the village way,
The woman and the little girl, today,
Have sold their wood and pine cones, pungent-sweet.

There will be bread tonight for them to eat
Before the kitchen fire that, glowing bright,
Throws back in gloom the tallow candle's light.
And now — how sweet the Christmas carols sound!
As gentle as the rain on mossy ground.

This might have been the donkey long ago,
That saw the Christ Child in the manger low,
For naught is changed, and, if there is no star
Tonight, to guide the Wise Men from afar,
It is because this world is drenched in tears
Of blue grey rain.

That night, those other ears
Heard angel voices, singing all about;
The stars above were tapers then, no doubt,
Like those before the Virgin now. Instead
Of these poor folk who toil for daily bread,
Then, Mary, Christ, and Joseph were the poor.

We others change, and nothing is secure,
But still their love for God is deep and true
Who loved him when the star shone, brightly blue:
The donkeys, meek, with ears that move and shake,
With slender little legs that trembling, quake,
And simple peasants, in the village street,
Who sell their wood and pine cones, pungent-sweet.

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THE READING CONTEST

Announcement of Prizes

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For the best set of fifteen book notes on as many well-chosen books, each book note not to be more than 200 words or less than 100 — a prize of ten books.

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THELMA DECK	New York City
MARJORIE ELLIOTT	Boston
LOUISE EWELL	Indianapolis
MARYBELLE GRISTY	Cincinnati, Ohio
EVELYN KIRIMURA	Pueblo, Colorado
ELLEN MAYO	Brooklyn
ESTHER SCHELL	Cambridge, Mass.
HELEN SPIERS	Pittsburgh
JEAN VALERI	Pittsburgh

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For the best set of twenty-five book notes on as many good books, each book note not to be more than 200 words or less than 100 — a prize of ten books.

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LORNA DOONE, *by R. D. Blackmore*

It seems significant that John Ridd's story is begun with a school brawl in which he is victorious, for in after years it is his superior strength which enables him to save Lorna, his family, and even the neighbors from the treacherous Doones, continually held in terror by the surrounding countryside.

Lorna had been stolen by them when she was a child and had lived among them in their valley stronghold as the granddaughter of Sir Ensor Doone until his death. Then, while the Doones were all drunk

Winner of the Longmans' $2,000 Prize

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An amazingly fine seafaring tale of a high-spirited English lad who joined Magellan on the first voyage around the world. Illustrated by *James Daugherty*. $3.00.

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The adventures of Henri de Mirecourt who sailed from America during the French Revolution to search for a hidden treasure. "I opened it before breakfast and could not put it down until I had finished it."—*May Lamberton Becker*. Illustrated by *Henry Pitz*. $2.00.

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A group of boys discover an odd old man fishing in their favorite woods. They all become involved in mysterious activities which lead to an exciting climax. Illustrated. $2.50.

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The story of a sword through the ages. *Grey Maiden* plays an important rôle in thrilling times. Illustrations by *Henry Pitz*. $2.50.

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By Louis Moe. $1.50

LONGMANS, GREEN AND CO.
Publishers, New York

one evening, she was carried away by her friend, John Ridd, who had fallen in love with her when, as a boy, he had unconsciously entered Doone Valley.

Lorna Doone, who is so sincere, lovable, and honorable, seemed such a contrast to the unscrupulous robbers among whom she lived that I suspected immediately the mystery concerning her parentage. Her high birth is proved, and the continual delay in her marriage to John Ridd causes an interesting suspense. Truly, it is the best love story that I have ever read, and I especially liked the descriptive parts.

HARRIET VERNON.

RIGHT ROYAL, *by John Masefield*

I like John Masefield's poems better than any others I have read. In "Reynard the Fox" I raced with the fox and ran with the hounds, and in "Right Royal" the author describes so wonderfully a great horse race that I forgot I was just reading a story and became one of the jostling crowd trying to get a good place at the rail. In England hunting and steeplechasing hold a very important place in life, and this poem is so written that the reader becomes one of the merry crowd streaming along the roads, joking each other. Men and women, girls and boys, jockeys, farmers, hucksters, jolly red-coated huntsmen — the entire countryside — riding in carts, walking, wagons and motors, gay parties driving four-in-hand or tandem, all going to the horse race. The barking dogs, the excited horses, even the strong, pleasant smell of beer and tobacco and stables are in the pages.

It is full of liveliness and speed and humour and galloping hoofs. It is all real and alive. I worried over Charles and his foolish bet. He backed himself to win with all he had. I agonized over Right Royal. Would he do what he could so easily do or would his nerves go back on him? He had been brutally beaten by a jockey in his first race and for two years Charles, his new master, had been trying to cure him of that fright. Had he forgotten it or would he sulk and hang back or balk at the jumps?

Then there was the dream. I came to believe in that dream in which Right Royal spoke to Charles and said, "It is my day, my day, today," and I didn't realize how excited I was until, thirty pages from the end, "came a shower." I couldn't stand it another minute, but turned to the last page to see if there was a happy ending — for Charles and Emmy and Right Royal.

DIANA BOLLING.

ROOSEVELT'S LETTERS TO HIS CHILDREN, *edited by Joseph Bucklin Bishop*

"Roosevelt's Letters to His Children," as its name suggests, is a book of letters written during a period of about twelve years.

These letters indicate that a president is not a cold, severe man, but is just like other fathers. In this book Theodore Roosevelt tells of his romps with his children, the love of his wife, and of the White House. They show, too, his interest in his children and how their problems were his own.

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Alexander and William's Circus in The Fairy Caravan travel through the beautiful lake district of England giving performances for the Little Folk of farm and woodland. Children will enjoy following the wanderings of the Caravan and the adventures of the animals. The stories are whimsical and charming. Six plates in full color and filled with black and white illustrations by the author. $2.00 *net*

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Useful for Story-Telling or Reading Aloud.

Here is another amusing story of Ameliaranne's adventures — this time with a monkey — and her first appearance in pictures. Little folks will be charmed with the book. 32 illustrations in full color by Susan B. Pearse. $1.50 *net*

THE PERFECT ZOO

***by* Eleanor Farjeon**

A charming story told in pictures and words, of children who disobeyed and treated their toy animals badly. A story mother can smile over and children enjoy. The Katy Kruse Animals are very well known and this delightful book is sure to be immensely popular. 12 illustrations in full color by Katy Kruse. $2.50 *net*

DAVID MC KAY CO.

Washington Square **Philadelphia**

I think these letters give a glimpse of the character of Roosevelt, for any one who thinks so much of children is a hero worthy for any boy or girl.

Besides all these facts in its favor, it has an educational value from the viewpoint of American History, and to me it is a very entertaining way of learning it.

FLORENCE HENSEY.

THE BASTABLE CHILDREN, *by E. Nesbit*

This story is written in three parts. The Treasure Seekers, The Wouldbegoods and The New Treasure Seekers. The main characters are Mr. Bastable, the Indian uncle and the children, who are Dora, Oswald, Dickey, Alice, Noel, and H.O. (Horace Octavius). Alice and Noel are twins.

It is quite impossible to tell all the naughty things they do, yet all the time they mean well. They are quite poor and in the Treasure Seekers try to restore the fallen fortune of the honorable house of Bastable. The funniest story to me is where Oswald dresses up like a girl and goes with Dora to visit some editor. The kind of hats they wore needed hair to make them stay on. As Oswald had not much hair, the elastic began slipping up the back of his head. Suddenly the hat flew off and that was that.

I like the book because of the horrible things the Bastables did.

MARY LEE KINGMAN.

THE 1930 CONTEST

The Contest has grown so much that we are unable to print the names of all the contestants as we did last year. They now number over two hundred and there are two active book clubs represented. We are very eager that the Horn Book Contest should offer the help and encouragement that these readers and reading clubs feel would be of the greatest interest. For the past two years we have printed in every number of the magazine book notes which we have considered good. There have been two reasons for this: first, that boys and girls who were writing notes might examine them and see why they were interesting, and perhaps try to make their own equally so; and secondly, that boys and girls would have a chance to express freely their opinions in regard to books so that other subscribers — teachers, parents, authors and other boys and girls — would know what was being read and what was liked and disliked.

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STORIES of great craftsmen of the Middle Ages and today with nearly one hundred photographs and many interesting decorations. Here are stories that tell you just how armor is made, how tapestries are woven, and the lives of some of the famous craftsmen who made these things, Cellini, Della Robbia, Paul Revere, Koralewsky. $5.00

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A thrilling tale of Poland of the Middle Ages. Awarded the Newbery Medal as the most distinguished book of the year 1928 for boys and girls.

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By Rachel Field.

Pictures by Dorothy Lathrop.

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By KOS (Baroness Dombrowski).

New pictures and story about Abdallah the stingy vegetable merchant and his extraordinary wife. $2.00

BUILDING A MODEL RAILROAD

By Albert Sprague Coolidge.

This book will tell you just how to make a model railroad. The author is head of The Mechanics Club of the Shady Hill School. $2.00

These titles are selected from The Macmillan list of new books for boys and girls for this year. Ask for our new catalog, Reading Lists for Boys and Girls, at your bookshop, where all these books are on display.

THE MACMILLAN COMPANY 60 FIFTH AVENUE NEW YORK CITY

The 1930 Contest we want to be far superior to those of the past two years, and consequently we want the boys and girls themselves to take a more active part in it. We have chosen twelve of the boys and girls who have been in the contest for the two years it has been going, to make the selection of the book notes to be printed and to award the prizes. This year we are giving twenty books to two winners. Next year we shall give one book to twenty-five different winners. The twelve boys and girls we have chosen are as follows:

Helen S. Bonnell	Esther Kabac
Paul Bruns	Robert Manning
Emily R. Clapp	Evelyn Safier
Elsie Cooper	John C. Schaefer, Jr.
Marie Ehrhardt	Esther Schell
Alice Stuart Hendricks	Harriet Vernon

If this "Big Twelve" are willing to act as a committee, each working independently, we should like to hear from them before December 1st. Book notes should still be sent to The Horn Book, 270 Boylston Street, Boston, Mass., where packages of them would be made up for different members of the committee to examine and report on. Any comments and suggestions which the different members of the committee may wish to make will be printed with the chosen notes. The first four on the list would be responsible for the book notes printed in the February number; the second four, the May number; and the last four, the August number. Awards would be made in Children's Book Week of 1930, and each member of the committee would award two prizes for interesting selection of books and good book notes. We should award one prize to the one of the "Big Twelve" whom we considered had done the best work on the committee.

What do you think of this plan? Do you think it will be interesting? We shall be glad to have suggestions from any one and every one!

Begin sending book notes right away and don't forget to put name, address and age on *every* book note.

Illustrated Gift Books for Boys & Girls

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Edited by OLIVER G. SWAN

The story of American men and ships from 1700 to 1860. Pirates, Merchantmen, Privateers, Fishermen, Whalers and Sea Fighters. Illustrated in color by N. C. Wyeth, Frank E. Schoonover and others. 100 black and white drawings. 512 pages. Boxed. **$5.00**

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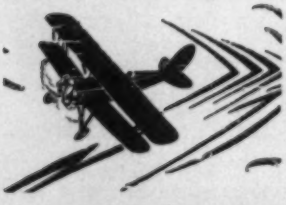

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Epics of the air! From Hawker and Grieve to the *Yellow Bird*, *Pathfinder* and the *Graf Zeppelin*. Illustrated in color, maps, and black and white decorations by the author. **$2.50**

GOLD

by EDWIN L. SABIN

The romantic story of the search for gold on the American Continent. More thrilling than fiction. Illustrated in color by Charles Hargens. **$2.50**

Folk Tales of Brittany

by ELSIE MASSON

These charming folk tales edited for children by Amena Pendleton. Profusely illustrated by Thornton Oakley. **$3.00**

MACRAE · SMITH · COMPANY · Phila.

THE HUNT BREAKFAST

From "Toutou in Bondage"
Illustrated by Thomas Handforth (Macmillan)

SNAPSHOTS OF SOME BOOK MAKERS

THOMAS HANDFORTH, who illustrated "Toutou in Bondage." A fair-haired young man, with a very brainy forehead and a quiet voice, met us at sunset in Rabat. The shining white walls were fading to shadows in the pirate city by the sea. The great red city gate in the ancient fort is closed; figures in flowing trousers waver into its black space, and disappear by magic. Sunset fades over the Atlantic, and touches the white-robed groups on the hill top, gathered there to talk or play chess among the tombstones. All these people and places are put down forever in Handforth's wonderful series of Moroccan etchings. These we had seen in New York, and discussed in relation to the new book he was to illustrate. Now we were in Rabat, on our way back from Fez, having shared in the end of the feast of Ramadan with hundreds of thousands of Arabs. We knew what Handforth had put down for Morocco was right, because we had seen it too. As for Elizabeth Coatsworth's story, we had met that very Berber, that very black man, that very dog, in several squares doing

CHIMNEY CORNER POEMS

Selected by
VERONICA S. HUTCHINSON

This new anthology contains over a hundred poems for very little children, including many old favorites such as "The Night Before Christmas," and many from the work of modern poets, among them James Stephens, Walter de la Mare, Dorothy Aldis. Lois Lenski has illustrated the volume lavishly with nearly a hundred black and white drawings and six in full color.

$2.50

Other Volumes in the Series of

HEARTHSIDE BOOKS FOR CHILDREN

These books are within the understanding and interest of even the smallest readers. Edited by Veronica S. Hutchinson and illustrated by Lois Lenski. Each, **$2.50**

Chimney Corner Stories

Chimney Corner Fairy Tales

Fireside Stories

Candlelight Stories

DOROTHY ALDIS *presents*
Another delightful character

JANE'S FATHER

The favorite book for 1929, not only for children, but for mothers and fathers as well. Jane's father is a terrible problem. He likes his "eggs-in-a-mess," he says his words wrong, he forgets to get his hair cut — until Jane and Jane's mother sometimes wonder if they will ever be able to cure him. Illustrated with delicious drawings in black and white by Margaret Freeman. **$2.00**

Also by Dorothy Aldis

EVERYTHING AND ANYTHING

"They (the poems of Mrs. Aldis) seem to have sprung up spontaneously out of a happy American childhood and an intimate, informal and sustained relationship with real children living anywhere." — *N. Y. Herald-Tribune.* Drawings by Helen D. Jameson. **$2.00**

HERE, THERE AND EVERYWHERE

"It is like dusting a flower to review a pair of books like these! The poems are as fresh and gay as a buttercup in the sun, and with a quaint childlike humor like dew upon them." — *Poetry: A Magazine of Verse.* Drawings by Marjorie Flack. **$2.00**

THE MINTON, BALCH LIBRARY OF ILLUSTRATED CLASSICS

Beautifully illustrated with pictures in color by well-known artists, these favorite classics make ideal gifts. They are books to keep, to re-read, to inculcate in children a love of all good books. Each, **$2.50**

THE PATHFINDER
By JAMES FENIMORE COOPER
Illustrated by E. F. WARD

THE PILOT
By JAMES FENIMORE COOPER
Illustrated by DONALD TEAGUE

THE SPY
By JAMES FENIMORE COOPER
Illustrated by C. LEROY BALDRIDGE

OLIVER TWIST
By CHARLES DICKENS
Illustrated by DONALD TEAGUE

THE SWISS FAMILY ROBINSON
By JOHANN DAVID WYSS
Illustrated by DONALD TEAGUE and ARNOLD HALL

MINTON, BALCH & COMPANY, PUBLISHERS

their tricks; also traveling over the desert road; again, Toutou answered his name in a forsaken palace. The charming tale and the vigorous pictures, with their rare, swift, delicate lines and marvelous design, both are true to a wonderful little-known country.

"KOS." Explorer, painter, collector of strange animals, etcher, writer of inimitable children's stories — that is Katharina von Dombrowski. To print her own etchings, she uses a huge old press, whose wheel is much bigger than she. But with brown eyes flashing she jumps up and puts her whole weight on it — then you have one of those wonderful racing or polo prints that have made her popular in Europe and America. Then you sit in a corner of the big studio and listen to the new story of Abdallah, that stingy vegetable merchant of Bagdad. Later in Tangiers, in Fez, you see Abdallah in every street of Souks, you see Rumswiddle the donkey and he rudely pushes you aside — "balek, balek!" — and you know that KOS knows these men, and that Bagdad, like Fez, has even more fun and magic about it than any Arabian Nights tale. It is the humorous, human Turk of whom she writes. Her nonsensical devices have never been surpassed, nor her language. "The Fat Camel of Bagdad" is even funnier than her first book.

Mimpsy Rhys. Some people suspect there isn't any Mimpsy, that her friend, Mary Elizabeth Barnicle, is playing a trick on us. You would have been suspicious if a person named Miss Barnicle had brought you a manuscript entitled "Mr. Hermit Crab." Her publishers never have seen Miss Rhys, but the story of her life, as printed on the jacket of her new book, is true; so is the photograph of her at the age when she wrote it. Also, she is a member of the English department at New York University, where her students say she is the shyest teacher there. Reading is believing. Only such a child as "Mimpsy" could have put down two girls quarreling over their dolls with such appalling humor and such keen memory both of words and of feelings. Only a child of twelve could have devised the

NELSON BOOKS

for young readers

WILLY POGANY'S MOTHER GOOSE

Lettered and illustrated by Willy Pogany
152 pages, including 63 in full colors. $4.00

Nobody ever saw a Mother Goose like this one! Nobody dreamed there *could* be one so beautiful! For most great artists would feel unable to devote two years to illustrating nursery rhymes for children. Yet WILLY POGANY did it—and the result is a children's classic that is also a work of art. Selected by the American Institute of Graphic Arts as one of the 22 most distinguished illustrated books published in 1928. The outstanding gift book.

JANE AND JERRY

By Edna Whiteman. $1.50

Full of the adventures of Jane and Jerry, orphan twins of eight years. With Judith and Junior, they form the Jolly Jays and have a delightful month down at the shore in Maine.

THE SPINDLE TREE

By A. G. Herbertson. *Illustrated by* Stanley Cock. $1.00

The Fairy of the Spindle Spell proves to be Yumps' guardian angel, protecting the Little Round House from all sorts of danger, especially the three ogres and the Big Wind.

CHILDREN OF THE CLOUDS

By Herschel Williams. *Illustrated by* Kurt Wiese. $2.00

A great story teller is again in his best vein. Here he writes a modern fairy tale which is both a fantasy and a play. It has at once the charm of old folk lore tales and a modern setting which children will understand.

PAMELA'S TEDDY BEARS

By Mrs. H. C. Cradock. *Illustrated by* Honor C. Appleton. $1.00

Dear to the heart of childhood is the game of "Let's Pretend." *Pamela's Teddy Bears*, with its delightful "Let's Pretend" story, is a book you will want for your children. For children of 8–9 years.

TANGLETREES

By Lillie Le Pla. $1.00

Books with a keen story interest for girls of 10 to 12 years are always important, particularly when they have a distinct literary quality. No less a personage than the well-known critic and poet, Sir Henry Newbolt, has said that *Tangletrees* is one of the best of the new books in this field.

THOMAS NELSON & SONS - New York

A full page illustration from "Miss Pert's Christmas Tree"
Written and illustrated by J. Paget-Fredericks (Macmillan)

OXFORD·BOOKS·FOR·BOYS·AND·GIRLS

Parents, teachers and librarians are giving the same measure of praise to the new Oxford Juveniles that has always been given in the past to Oxford publications. Twelve books on airplanes, puppies, fairies, conquerors, Bible heroes, harlequins, have already been published. TREASURE ISLAND ($4.00) is coming out in a special edition, illustrated by Rowland Hilder. POLICHINELLE ($2.50) by J. R. Monsell, French nursery songs with music and text both in French and English, will be consistently amusing both to children and parents. Cecil Aldin's illustrations add realism and humor to the diary of a small dog in THE WHITE PUPPY BOOK ($1.25). Send for descripitive catalogue.

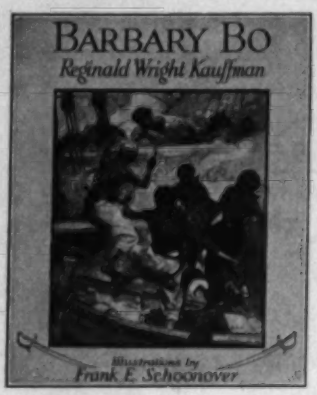
OXFORD·UNIVERSITY·PRESS·NEW·YORK

romance between Mr. Hermit Crab and "the Malicious Fairy," with its perfect wedding. She says that in Cornwall she acquired "an undying taste for clotted cream and Cornish pastries, cider and saffron cakes." In America, she has "read at all the large libraries, boated on all the large rivers and explored the most ancient cemeteries." If you are interested in the effect of roaming freely in a good library, upon a healthy child, read the introduction to "Mr. Hermit Crab." You will go on to read the book itself without fail.

Joseph Paget-Fredericks. This tall young gentleman of about twenty-two made a rather comet-like ascent in New York, after an extraordinary boyhood in many exciting places. He had danced professionally in California and in Paris, he had exhibited his imaginative paintings in many European cities, he had hosts of friends scattered all over the world. His work was exhibited in New York and Boston, and immediately he was given book commissions. Exciting things were always happening to him, such as riding to Brooklyn Bridge to look at New York's skyline with Miss Anne Carroll Moore and Mr. Arthur Rackham. While in the east, he lives on Iona Island with Commander Wood; he descends on New York like a figure out of one of his pictures, one arm laden with huge stalks of gay flowers from the Commander's greenhouses, the other trying to manage a portfolio and a stick. This fall he has a series of exhibits of his paintings, including those from two new big picture books, which will reach the Grand Central Art Galleries in December. He will be the first children's book maker to have an exhibit in that honorable place. His fantastic decorative designs are different from any other book work, and in "Miss Pert's Christmas Tree" he has written one of those rare Christmas stories that people of all ages will enjoy.

LOUISE H. SEAMAN

Gift Books for Young People



BARBARY BO
by REGINALD WRIGHT KAUFFMAN
Fifth of the "Rowntree Chronicles." Martin Rowntree, cabin boy on the *U. S. Frigate Philadelphia,* is captured by Barbary pirates, escapes, and later fights against them at Tripoli. Illustrated by Frank E. Schoonover. $2.50

THE HEART OF THE KING-DOG
by GEORGE MARSH
The story of a great dog who had no fear, and of his devotion to a gallant boy on Hudson's Bay. Illustrated by Charles Livingston Bull. $2.50

FAVORITE FAIRY TALES, *edited by* MARGHERITA O. OSBORNE
The best fairy stories from the folklore of France, Germany and Roumania. Beautifully illustrated with twenty pictures in full color by Rie Cramer. Black and white decorations by Jeannette Berkowitz. Boxed, $3.50

THE CAPTAIN *by* ARTHUR STANWOOD PIER
A splendid New England school story that is crowded with the honor of the baseball field. Illustrated by Frederic A. Anderson. $2.00

THE LAST CRUISE OF THE PANTHER *by* MACGREGOR JENKINS
A natural and realistic tale of a group of small boys in a New England town.
Illustrated by Frederic A. Anderson. $2.00

A FRONTIER GIRL OF VIRGINIA
by ALICE TURNER CURTIS
The story of Elinor Drummond, a little Virginia girl of many years ago, whose friendship with an Indian maid helped keep peace between the people of Jamestown and the Indians. Illustrated by R. Pallen Coleman. $2.00

THE PENN PUBLISHING COMPANY

PHILADELPHIA

AN HONORED BOOK

Those who have read D. K. Broster's books and the article by her which appeared in the Horn Book for last March, will be interested in this extract concerning "The Flight of the Heron."

"The 'Heron,' by the way, is one of the small number of novels included in the hundred books taken by Sir Douglas Mawson's new Antarctic expedition in Captain Scott's old ship *Discovery* which has just left England for Australia."

FROM GOOD FRIENDS

The Editors of the Horn Book wish to thank the many subscribers who were good enough to fill out the questionnaire which was printed in the August number. Many helpful suggestions were made which we shall be glad to bear in mind in planning future issues. Also encouraging and appreciative things were said which make us feel we are truly fortunate to have come into contact with so many who have the same interests at heart. We are printing a few of the suggestions and comments here.

From a fifteen-year-old subscriber

"I imagine that mutual understanding is one of the keys to world peace, and that wider reading of the *same* books will be a vital factor of that understanding. Therefore, I feel that an article about good books that are available in several languages would be beneficial and interesting. . . . I read *everything* in the Horn Book with great interest, but when I discovered the articles for older boys and girls, I could have shouted for joy. Instead of doing that, however, I revelled in the reading of the articles; and as soon as possible, I went to the library and found 'We Must March' and 'Death Comes for the Archbishop.' Now I am reading 'Rome Haul,' and there is no telling what I shall be reading next week! . . ."

From Grown-Ups

"The Horn Book helps me to talk to children, adds to my general knowledge of literature, keeps my mind young, and freshens my point of view. Also I pass my copy on to a bright little girl who is much stimulated thereby." (New York)

"I find it exhilarating and delightful that such an effort to educate grown-ups exists. I feel it is not for children and far above the average child's head. Also take care that you do not get too complicated!" (Spain)

For Younger Children

THE ADVENTURES OF TOMMY

By H. G. WELLS

The famous novelist writes and illustrates this delightful story, with rakish pictures, of a "very proud, rich man" and a "very nice boy named Tommy." $2.50

THE JUNGLE MEETING POOL

By MERVYN SKIPPER

Native jungle legends collected by an English father for his little daughter's delight. *Illustrated.* $1.50

TWO BROTHERS AND THEIR ANIMAL FRIENDS

By LOIS LENSKI

An absurdly funny picture-story of two little brothers who start out looking for adventure. *Illustrated.* $1.50

For Middle-Aged Children

THE IVORY THRONE OF PERSIA

By DOROTHY COIT

Fascinating tales from the great Persian epic, as told in the story-hours of the King-Coit School in New York. *Illustrated.* $3.00

MARIONETTES

Easy to Make! Fun to Use!

By EDITH FLACK ACKLEY

The first book to bring marionette making within the range of every one, young and old. With full size patterns. *Illustrated.* $2.50

THE MAGIC DOLL OF ROUMANIA

By QUEEN MARIE OF ROUMANIA

A charming story of a little American girl "magicked" over the sea to Roumania. Illustrated by Maude and Miska Petersham. $3.00

For Older Boys and Girls

WAR-PAINT AND POWDER-HORN

By VERNON QUINN

A particularly fine tale for boys—the stirring and glamorous story of the Santa Fé Trail. $2.00

AMUNDSEN, The Splendid Norseman *By BELLAMY PARTRIDGE*

Every boy with a zest of adventure will be stirred by the rugged exploits of this man of the North. *Illustrated.* $2.50

FREDERICK A. STOKES COMPANY **Publishers, N. Y.**

From a Parent

"It is so well written, so discriminating and so exciting. It gives us real criticism of children's books rather than mere publicity. . . . Two children of my own make my interest in children's reading more than a hobby. It is difficult to find any bookshops in North Dakota (always excepting reprint fiction) so that we need advice in building up our home library. I like the Horn Book because it tests the new by comparison with the old and because it groups similar books together so that it is possible to follow through when interest is aroused. . . ." (North Dakota)

From Librarians

"It would be a *great* help if an index of author, subject, and title, or even author, of the books included in each month's Horn Book could be included. This makes the issue much more accessible to a library for ready use. As it is, a good many titles are included in each article which are not revealed in the table of contents, and must be dug out, if one, like myself, has an uncertain memory!" (Pennsylvania)

"Eagerly read by each member of the staff and grateful for the renewed enthusiasms found in each issue." (California)

". . . . Can you tell me how to get my Horn Books back from my friends? They are worse than umbrellas, which are only popular some days. Horn Books are popular any day." (Iowa)

"We think grown-ups like you better than boys and girls. Perhaps they are meant to. We should like to see a few more articles for the boys and girls as well as the fine bibliographies for librarians." (Ohio)

"All of our staff who have any contacts with children are delighted with the Horn Book. My personal copy as well as the library copy circulates around continually. Then my copy goes to three nieces in Chicago. It is an invaluable booklet and a guide to books, authors, artists and the juvenile book world generally for which we are all grateful. This fills a need which nothing else supplies. The whole character of the Horn Book is admirable." (Michigan)

"We feel that the last issues of the Horn Book show a new policy making it less valuable to librarians, — fewer reviews of new books and biographical sketches." (Seattle)

"Indicate age or grade for which books are suitable." (New York)

From Teachers

"It helps me to find for my boys what children's books should have — to quote the Horn Book — 'life and art in all their infinite variety and richness.' We have no criticism to offer, to be very frank we'd be lost without you. We are especially grateful for having been introduced by you to two of our favorites — Padraic Colum and Cornelia Meigs." (Pennsylvania)

"I do not have time to read all the new children's books, and the reviews in the Horn Book are the best I know. If a book is reviewed in the Horn Book I feel safe in ordering it for the school library." (California)

JUNIOR LENDING LIBRARY

The Bookshop suggests as gifts for Christmas:

I. A YEAR'S SUBSCRIPTION TO THE JUNIOR LENDING LIBRARY

The payment of $12.00 will give a boy or girl the privilege of having one book exchangeable at will through the year. An attractive card is available to be used at Christmas for this gift.

II. A SUBSCRIPTION FOR MONTHLY BOOK PURCHASES

You may arrange to have one book each month sent to a child anywhere. This may be selected by him, and interesting lists will be provided; or, if you prefer, The Bookshop will make the selection, and the package will appear each month as a happy surprise.

Price for 3 months	a $2.00 book	$ 6.00
	a $1.75 book	5.75
Price for 6 months	a $2.00 book	$12.00
	a $1.75 book	10.50
Price for 12 months	a $2.00 book	$24.00
	a $1.75 book	21.00

Thomas Todd Company

Printers

14 Beacon Street, Boston, Mass.

Printers of The Horn Book

"Since my field is the eighth grade, I feel the need of more older books — but not grown-up ones. . . . I wish there were a special department for in-betweens!" (Missouri)

* * * * *

You may like to know how the Bookshop for Boys and Girls and The Horn Book is on the tip of tongues in far places: —

PARIS

SCENE: The Paris office of *The Woman's Home Companion* in the Boulevard Hausmann (charmingly presided over by Miss Marion Sanford) where authors, French, Russian, English and American, are continually dropping in — including the young French author, Countess Tolstoï, whose juvenile stories are eagerly devoured by French children. . . . (Indeed, fascinatingly illustrated in color, one wonders why some American publisher does not take them over for American children, and translate them, particularly the last volume, *Cigognes D'Alsace.*) Here it was, in discussing L'Heure Joyeux, the Children's Library of Paris, that your interesting Bookshop for Boys and Girls was mentioned as one of the "most delightful and worthwhile ventures for children anywhere."

LONDON

SCENE: Prince's Restaurant, where Mr. John Galsworthy was presiding at a dinner of the P. E. N. Mrs. Ethelreda Lewis, of Trader Horn fame, who sat across from me, spoke of the *St. Nicholas* and asked, now that it had become a magazine for the teen age, what children of eight and ten years old were reading, and promptly another author replied: "Probably The Horn Book, published in Boston, since it has the kind of prose and verse parents want children to remember." Mrs. Lewis said: "Yes, I've already heard that magazine highly recommended."

I thought of this when I saw Miss Rose Fyleman's delicious fairy poems in your last number. Miss Fyleman dined with me in London, and spoke enthusiastically of The Horn Book, and of your work for children.

These are only three instances; but they show how widely all you do is known and how deservedly it is praised.

CONSTANCE D'ARCY MACKAY

* * * * *

OUR CONTRIBUTORS

Muriel Streibert Curtis, who has reviewed the new Bible stories on page 12, is the author of "Youth and the Bible" (Macmillan), a most interesting and helpful book for parents and teachers and young people, which has an up-to-date and constructive point of view. Mrs. Curtis is professor of Bible and Biblical History at Wellesley College.

M. M. Atwater, the young trapper who wrote "Friends in the Wilderness," is a nephew of Cornelia Meigs.

Fjeril Hess is the author of a new fairy tale picture book, "The Magic Switch." See page 49.

BOOKS...

For Parents and Their Children

JUST NORMAL CHILDREN by Florence Mateer

All the guidance a parent needs in handling common behavior problems. $2.50

THE ADOLESCENT: HIS CONFLICTS AND ESCAPES by Sidney I. Schwab and Borden S. Veeder

Showing what the dangers of adolescence are and how to combat them. $3.00

THE PSYCHOLOGY OF THE ADOLESCENT by Leta S. Hollingworth

A book for parents, teachers and all others interested in youth and its problems. $2.50

EVERYDAY PROBLEMS OF THE EVERYDAY CHILD by Douglas A. Thom

Winner of the "Children" medal as the best parents' book of 1927. $2.50

THE INNER WORLD OF CHILDHOOD by Frances G. Wickes

"A wise and understanding book." — *The New York Times.* $3.00

The Care and Feeding of Children. By L. Emmett Holt, M.D. $1.25

Child Training. By Angelo Patri. $2.00

The Problems of Childhood. By Angelo Patri. $2.00

Nutrition and Growth in Children. By William R. P. Emerson, M.D. $2.50

Children's Reading. By Lewis M. Terman and Margaret Lima. $2.00

Psychology for Child Training. By Arland D. Weeks. $2.00

The Psychology of the Pre-School Child. By Bird T. Baldwin and Lorle I. Stecher. $2.75

For Young People

ALICE IN ELEPHANTLAND by Mary Hastings Bradley

A famous novelist and sportswoman tells of her little eight-year-old daughter's adventures in Africa. Illustrated. $2.50

GILES OF THE MAYFLOWER by Ralph Henry Barbour

The hero is a brave-hearted lad who came over on the Mayflower. Illustrated. $1.50

NUMBER SEVEN JOY STREET by Compton Mackenzie, Laurence Housman and Others

Wonderful stories, entrancing poems, gay imaginative tales. A treasury of reading delight. A big book, beautifully illustrated in color. $2.50

BLUE RIBBON STORIES: BEST CHILDREN'S STORIES OF 1929, edited by Mabel L. Robinson

A group of stories thoroughly representative of the year's finest. Illustrated. $2.50

CHICO'S THREE-RING SCHOOL by Stella Burke May

Recounting the experiences a circus boy meets with in his lively circus school. Illustrated. $2.00

THE BOY WHO DARED: THE STORY OF WILLIAM PENN by Mary H. Wade

One of America's greatest men in inspiring and delightful story-like biography. Illustrated. $1.75

D. Appleton and Company

Publishers . . . *New York*

FROM THE DONKEYS

Cadichon, Rumswiddle, Eeyore, and Son of Satan want you to know that they don't feel badly that their contest didn't come off exactly as planned, for three new donkeys have arrived this fall, three other donkeys of character — Booby,[1] Millitinkle[2] and Young Donkey.[3] Reinforced by them they feel that there is no telling what high deeds they may do next year. Perhaps it won't be just a contest. Even Eeyore looks on the bright side of things, although he still complains that "nobody tells him," "nobody keeps him informed."

Young Donkey especially adds liveliness to the company. He would like to have his friend the Kerry Calf come in, too, but the Kerry Cow would not allow it even if the donkeys would. You remember what Young Donkey did to the Kerry Cow.

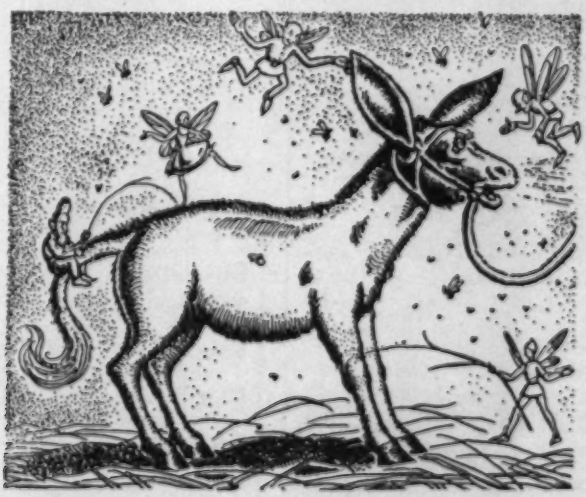
"Girry Lee and the Kerry Cow hurried to the ditch, but neither calf nor donkey could be seen.

"'Perhaps,' suggested Girry Lee, doubtfully, 'they might be hidden behind a clump of hazel bushes.'

"'We will look,' replied the Kerry Cow, very anxiously, for she was always alarmed when her calf was out of sight.

"She trotted heavily up to the nearest clump, Girry Lee hopping after. But just as the Kerry Cow reached the bushes the Young Donkey sprang out at her from the other side with a bray so deafening and so sudden that the Kerry Cow, with a dreadful bellow of fright, leaped up into the air.

"The Young Donkey lay down on the grass and rolled over and over with laughter, and, dreadful to relate, the Kerry Calf laughed too. Girry Lee did not laugh, but the Kerry Cow saw him turn aside and cough, and she knew that he would laugh when her back was turned."



BOOBY

[1] "Sally Gabble and the Fairies," by Miriam Clark Potter. Illustrated by Helen Sewell. The Little Library. Macmillan $1.00.
[2] "Tal: His Wonderful Adventures with Noom-Zor-Noom," by Paul Fenimore Cooper. Morrow $2.50.
[3] "Roseen," by Anne Casserley. Harper $2.00.
For more about Rumswiddle see "The Fat Camel of Bagdad," by K. O. S. Macmillan $2.00.

SINGING TIME

SONGS FOR NURSERY AND SCHOOL

By SATIS N. COLEMAN and ALICE G. THORN
Illustrated in color by RUTH HAMBIDGE

Thirty-nine songs suitable for the use of very young children, all published for the first time in this volume. The melodies are as simple as they are charming, and lie well within the range of young voices. $2.50

MAP OF CHILDREN EVERYWHERE

Designed by RUTH HAMBIDGE

An entertaining and educational map depicting children in their native costumes and engaged in characteristic activities. Folded or rolled. Lithographed in 6 colors. $2.50

THE LIFE OF CHRIST: A MAP

Designed by ISABELLA STEVENS HUNNER

Shows the Holy Land, with the dramatic events of Christ's life portrayed in the localities where they occurred. With parables in panels at top and bottom. Rolled or folded. In 6 colors. $2.00

A CHILD'S MAP *of the* ANCIENT WORLD

By ALICE YORK
Designed by ILONKA KARASZ

The ancient world of myth and history dramatically presented. Valuable in schoolroom or playroom. In 6 colors. In folder. $1.50

MAP OF LINDBERGH'S FLIGHT

By ERNEST CLEGG

Showing the overland and overseas flights of Lindbergh, with illuminated seals and orders and decorations which he has received. Lithographed in 10 colors. Rolled or folded. $2.00

Books on

PROGRESSIVE EDUCATION

The New Leaven by Stanwood Cobb $2.50

Youth in a World of Men by Marietta Johnson $2.50

New Schools in the Old World by Carleton Washburne and Myron M. Stearns $1.75

Better Schools by Carleton Washburne and Myron M. Stearns $2.50

Children in the Nursery School by Harriet M. Johnson $3.00

The Activity School by Adolph Ferriere $4.00

The JOHN DAY *Company*

386 Fourth Avenue, New York

MAIN LIBRARY CHILDREN'S ROOM

THE HORN BOOK INDEX

From Volume I, Number 1
October, 1924, through
Volume V, Number 4
November, 1929

THE BOOKSHOP FOR BOYS AND GIRLS
With Books on Many Subjects for Grown-Ups
Women's Educational and Industrial Union
270 Boylston Street, Boston, Mass.

FUTURE PLANS FOR HORN BOOK INDEX

The Horn Book for November, 1930, will contain the Index for Volume VI, the four issues of 1930. Every November issue thereafter will contain the year's index.

THE HORN BOOK INDEX

From Volume I, Number 1, October, 1924, through Volume V, Number 4, November, 1929

A. E., pseud. See Russell, G. W.

A. Hugh Fisher. Whitmore, Mrs. E. M. Vol. 4, no. 2, p. 47–55.

Abbie Farwell Brown. Mahony, B. E. Vol. 3, no. 2, p. 15.

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